

TWENTY-EIGHT PAGES



THE NEW YORK



DRAMATIC MIRROR

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Photo by Newman Studio, N. Y.

GORA H. WILLIAMS.

THE MATINEE GIRL.



Frills and Frits will draw women like a bar magnet. It is written to appeal to women's greatest passion—clothes, new clothes, more clothes, other clothes. It might be called the great clothes-line play.

It is a wonderful living advertisement for the clever designer and woman clothes builder whose name is printed on the programme, and who has been working along these lines—clothes lines—for many years.

All the fashion in things, the buyers for the wholesale houses down town and the head fitters of the dressmaking establishments up town and even from Brooklyn, are thronging to Daly's to see the styles.

The pictures hanging in the Daly halls have taken on a weary sort of expression—a sort of a please-turn-us-to-the-wall-or-we-will-fall-out-of-scare-frames look.

They weren't quite happy with the Manager Boy, but now when darkness falls over the stage every night they join in a loud chant: "Has Anybody Seen My Cat?"

You hear of nothing but clothes on the stage, you see clothes moving about with living people in them, and when the curtain falls you hear clothes.

There's really been nothing like it since the Home Show. It is a great business idea. How many successful plays have been devised ruthlessly in the past that if properly treated by an infusion of new goods might have been turned into money makers.

And yet there are morals to Frills and Frits. The underlying motive, it would seem to me, is that it is better to be a good dressmaker than to have money without it.

Also, that it is not the wisest that makes the most.

That thought seems to be very much in it, although we heard that we had come to the time when we could stop showing them behind us.

That the man with the stammer is getting to be almost as popular a character as the man with the big or the man behind the gun.

This is the second stammering man that has seemed lately this season on the stage.

To me it is real life who stammer I should say that this play teaches that if you only cultivate the society of a dressmaker and a few dolls you'll find existence really gay.

Frills and Frits is one of the good old plays that depend on the fact that no one will explain anything.

Are you married, dear girl? You are Lady Hamilton?—exclaims the frothy beggar.

And Dear Girl, who isn't married in the least and isn't Lady Hamilton, simply smiles and says nothing. There you are—stammer!

Any one who goes much to the theatre can't help getting wise to the fact that the line, "Glenn is golden" is one of the most awful lies ever perpetrated by an actor.

Glenn is golden who goes through life singing and so it is, I suppose. Personally, I can see nothing in it. I'd rather do it with him.

But the stage misunderstanding is getting to be as great a loss in the drama as the loss of women caused by the fire in St. Valentine.

"Of a dressmaker's mistress, one daughter says a modest, meek, obedient—let him with it, now, moving over the boards. Avoid such situations."

Managers ought to send out a similar warning to playwrights. "Out of a hundred plays produced in this city during the last few years a hundred were based on misunderstandings. Be wary of the day!"

Miss Spang, I think, is the most calm, bland, out, pleasant and most unexciting-looking young woman on the stage to-day.

In every part that you see her in you go away with the idea that she is a thoroughly healthy, unexcited girl with a good heart.

But that's all. If she only would put a little bit of smart, or even of indignant, life and emotion into what she does!

I suppose it is a lovely thing to acquire such a peace that one can sleep down a salary and exist without effort, but life after all is a real affair—full of beautiful discords and hidden harmonies.

It is never like an automatic piano or an Edison Music waxwork. If I ever met Miss Spang at the Museum—I never go there, and I hate to suggest that she does—I should simply advise her and put on. I should be afraid she was one of them.

Sometimes I think there are classes of actors here in town who go to the Eden Musee to study life. But under all Miss Spang's velvet blandness there must be intelligence and presumably corpulence—horrid little things that they are!

I watched her carefully as she moved carefully across the stage the other afternoon, and I distinctly saw real bones move under the brilliant gown she wore.

"She lives, she moves, she seems to feel!" As Dr. Munyon says, "There is hope!"

Often I think that if cruel managers only gave Miss Spang half a chance, with a stage set as a betting cliff and a giddy little chalet perched on top, and she were allowed to come on and pedal, she might thrill us with a real warm thrill.

In an endeavor to balance things, I suppose there is Miss Fisher, who, if she could only give Miss Spang a portion of her ebullient vitality and get in exchange some of the Spang calm, would be good.

As it is, she goes about like a whitebird; the one condemned to large theatres, parlors and

boundless space. She rivets you all the time she's on the stage, and you can't quite make up your mind whether you like it or not. To be riveted, I mean.

And all this bounding life is in reality only mere drags—what is left over from Miss Fisher's seventeen clubs, hundred and one charities and thousand and one friends.

And then there is Loraine—Robert—the long waited for that we heard simply left our Hack-ette and our Fanny far in the shade.

He is the keenest disappointment that we've had for many moons, for of course he can't wear gowns—only waistcoats—such as the Philistines would describe as "hot vests."

You can hear them clanging with a strident, horrid note way back in the gloom of the rear orchestra. If there was an echo in Daly's it would reply with a shriek.

I fancy that this handsome actor has been doing the historic stunt over in London and has grown used to dressing in a portiere.

Once you get used to a few strands of fringe and some accordion pleated chiffon on your bosom it is jarring to get down to the Here and Now.

And as I watched Loraine, the London classic, struggling with a modern part in modern clothes I found myself singing in an undertone: "I wonder whether he'd wear a feather? I'd rather think he would."

Then there is another funny man with an aquarian name—Finney Lee or Lee Finney, I can't tell which, for I gave my programme to a stammering nobody who wanted a few pennies to get a night's lodging and was holding people up outside Daly's.

But whichever it is, he simply redeems the whole hedge podge by being naturally idiotic, which is what he is called on to be. There were times when he didn't seem to be acting at all!

And when it comes to clothes he's quite up to the standard and wears a few great things in the way of hats and scarves—scarves, I believe you call 'em now, what?

Moreover, he has since his first-night's success contracted a delightful and breezy, Flaccusque sort of manner which in an unsuccessful actor would be called froth.

But he is interesting. You're glad to see him

AGAINST TICKET SPECULATING.

Senator Victor J. Dowling of this city, introduced at Albany on Jan. 12 a bill intended to prevent collusion between amusement managers and speculators in the selling of tickets.

The bill provides that no person "who owns, occupies, manages or controls a building, part or other place open to the public at stated periods," shall "ask, demand or receive from any person for admission thereto or for any privilege therein a price in excess of that demanded or received from any other person. He shall not establish agencies or branches where tickets are sold in advance of the advertised box-office rates. He shall not directly or indirectly extend privileges in the choice of seats, shows in the proceeds of the sale of seats, or in any way aid or connive at the sale of seats at any place at a price in advance of the advertised box-office price." Furthermore, any manager or proprietor is prohibited from knowingly accepting any admission or seat ticket which has been sold or resold at a greater price than the regular price charged for such ticket or for a ticket of the same class. Managers are also obliged to reveal upon demand any seats remaining unsold, and must not make any false statement in relation to such seats and must sell to any person on demand any unsold seats. Violation of any provision of the bill is a misdemeanor, punishable by fine or imprisonment, or both.

THE SHIPMAN BROTHERS' PLANS.

Last Wednesday the Shipman Brothers completed arrangements to send Alberta Gallatin and Harry Glasier on the road next season as co-stars in The Adventure of Lady Ureia. A strong company will be engaged for their support and the scenic equipment will be of the best. The Shipman Brothers are also organizing a stock company to play in two or three important cities during the Spring and Summer. Several prominent players have already been engaged to fill the principal positions in the company.

GUY BATES POST.

Guy Bates Post, a portrait of whom appears on this page, has been engaged to support Robert Edison in his forthcoming starring tour in An-

GOSSIP OF THE TOWN.

Photo by Harry McIntosh, N. Y.

Mr. and Mrs. Robert Rogers (Louise Mackintosh), who are pictured on this page, have just completed a ten weeks' engagement with The Price of Peace at McVicker's Theatre, Chicago, and are now in New York. Their tour is entirely and characteristically good and they will accept joint engagements only, except in New York city. With the exception of The Purple Lady and The Price of Peace, Mr. and Mrs. Rogers have been in stock for four years, always having joint engagements and never failing to score heavily in comedy or character. They have just issued a neat four-page circular, containing their portraits, by Harry McIntosh, and a listing picture of Mr. Rogers as Judge Knox in The Charity Ball, together with an alphabetical list of one hundred and thirty-seven plays in which they have appeared.

Wellington Putnam will give a reading of Stephen Phillips' Herod at the Waldorf-Astoria this (Tuesday) afternoon.

Camilla Uno underwent an operation for appendicitis in this city Jan. 15.

Kate Lester, who was obliged to leave Mary Mannering's company in November on account of illness, has returned to her home near White Plains, after having undergone a serious operation at a private hospital in this city. Acting upon the orders of her surgeon, Miss Lester will not play again until the latter part of March.

Fred Mower is in town after doing a successful tour with New England Folks.

William Kilroy, of The Heart of Chicago, left the company and went home to Philadelphia, Pa., to bury his mother, who died after a long illness.

The Lela Glaser Opera company is in town this week, rehearsing Dolly Varden for the opening in the Herald Square Theatre next Monday.

Following The Wilderness, the Empire Theatre Stock company will produce The Twin Sister, an adaptation by Louis H. Parker from the German of Ludwig Fulda, that was done recently at the Duke of York's Theatre, London.

Adelaide Fitzhugh returned from London on Jan. 7, and will remain in New York until her plans are settled.

The tour of the male Florodora company, now at the New York, will begin in Baltimore Jan. 27.

The Lost Princess, a juvenile opera in four acts, words by Winifred Copps and music by Alice L. May and Winifred Copps, will be produced for the first time on any stage at the Theatre Albert, Stratford, Canada, Jan. 17, by eighty children.

John A. Stevens will make his last appearance in The Unknown at the Third Avenue Theatre week of Feb. 1. Mr. Stevens' melodrama, The Last Sentence, will be produced by Whitaker and Lawrence at Columbus, O., Jan. 29. John A. Stevens has just completed a drama entitled The Overlaid Law, and will produce in the Spring a comedy-drama, The Bonds of the Bride.

Marie Oliver made her professional debut at the Harmon Opera House Jan. 13 as a member of Amalie Blagham's company in The Children.

Frieda Maude Van Striden, professionally known as Maude Vincent, was married at Mount Pleasant, N. C., Dec. 28, to Thomas J. Manning, manager of the Sullivan's Island, N. C., Army Base.

Leonora Bradley, of the Castle Square Stock company, Boston, received from the Theatrical Managers' Association as a New Year's gift a handsome pin in the shape of a laurel wreath set with diamonds. Miss Bradley is one of three women in America who hold honorary membership in the association.

Al. G. Field is in town this week arranging for the scenery and electrical effects for a new first part that will be used by his minstrels next season. It is entitled The Roof-Garden; or, A Night in New York. Mr. Field claims that it will be the most expensive minstrel production ever put on the stage. On May 4, Mr. Field's two companies were merged in one, and hereafter there will be but one Field's minstrel.

A daughter was born to Mr. and Mrs. Charles Harwitz on Jan. 6. The baby is to be named Harietta.

Arthur Seimett, late secretary of the White Hats of America, has been engaged by James H. Wallick as private secretary.

Pearl Irving has joined the Actors' Fund.

The Lexington, Ky., Chapter of the United Daughters of the Confederacy has asked Manager Charles Scott, of the Lexington Grand Opera, not to allow Uncle Tom's Cabin to be played at his theatre. The claim is made that the play is an insult to the South.

John S. Fisherty, recently manager for Stair and Nicolai of the tour of Harry Glasier, is now managing the Bijou Theatre, Chicago. H. H. Macoy's interest in the Bijou, Alhambra and Academy of Music has been acquired by George Middleton. All of these theatres are in the Stair and Nicolai circuit.

Olla Humphrey and Edwin Morland are considering an offer to star jointly in a romantic repertoire on the Pacific Coast in the Spring. Miss Humphrey also has an offer to star in a new society melodrama next season.

C. Stuart Johnson, who recently retired from the Buzzard's Claim company, has joined the James Boys in Missouri.

Charles W. Mackin, who was until the closing of Theodore, in advance of that organization, is now at Salt Lake City, his home, where he is engaged in newspaper work.

The Earl of Dyart has offered \$20,000 toward a \$2,500,000 National Opera House in London, provided the balance is raised in six months.

Owing to illness Violet Barney has resigned from Pennsylvania, and for the rest of season will devote herself to country magazine articles and short stories.

Margaret Clarke has been elected an active member of the Professional Women's League.

The marriage of Sibly Sanderson to Countess Henri Fitzjames will occur next month.

Mabel and Ethel Strickland and their company, in H. Gratton Donnelly's latest play, For Love's Sake, are winning high praise for their artistic and pleasing performance.

Edith Tarrington, leading soprano of The Burgomaster company, was ill during the engagement in Seattle, Wash., and her role was sung by Miss Terhune.

Preparations are being made in Boston for a benefit performance to be given soon at the Colonial Theatre in aid of the Actors' Fund.

Mrs. William Blake Upperman, the dramatic reader, will give a recital at the Waldorf-Astoria on the evening of Jan. 24. She will be assisted by Mrs. Magdalene Perry-MacBride, the contralto, and Ward Stephens, the pianist.

Mr. and Mrs. Robert Rogers are at 108 West Fortieth Street, and are of thirty-.



Photo by G. H. Clegg, Boston.

GUY BATES POST

come on and carry when he goes, and an actor who can make a success out of a stammering role such as Finney had (not Finney had, please) deserves all that is coming to him!

THE MANAGER GIRL.

A LECTURE ON SHYLOCK.

James Young, known in Shakespearean roles, formerly with the late Augustus Daly, recently a player in the Harry Irving company, and just engaged for Mrs. Fisher's company, gave a recital and lecture on The Merchant of Venice under the auspices of the New York School of Shakespearean Studies, Monday evening of last week. Marshall P. Wilder delighted the audience with a few humorous stories and introduced his friend Mr. Young, who entered wearing the garb of Shylock and a very clever make-up. Of the several selections the scene with Tubal and the most effective. Mr. Young displays an intelligent conception of the lines and gives an artistic interpretation. The lecture proper was a defense of Shylock. Mr. Young explained: "The poor old man was wronged. Of all the characters found in The Merchant of Venice Shylock is the most honest, the most sincere. He is more honest and sincere than Tubal. Not naturally harsh, but the product of the harshness about him, his close confinement of life and affection for his daughter, race pride and love of money. These are all destroyed by Antonio. He is unjustly condemned, his goods are forfeited, and he is ordered either to become a Christian or suffer death. Then he becomes a deformed soul, hating and being hated a victim of the hypocrisy of the Christian world." Mr. Young closed with a reading of the trial scene. Hayden, the billed pianist, assisted.

Young and his band are meeting with remarkable success on their present tour. A transcontinental tour is planned for next season, dates for which are now being looked.

quies Thomas' dramatization of Richard Harding Davis' "Soldiers of Fortune." Mr. Post, who will take the role of Captain Stuart, made his last appearance in New York with Sadie Marshall in Clyde Fitch's The Marriage Game. Next season he will originate a role in a new play by Mr. Fitch.

THE SCHOOL OF PLAYWRITING.

The American School of Playwriting began its second year with January. H. A. Du Bouche, author of My Friend from India, and known as a successful dramatist, has now become associated equally with W. T. Price in the management of the school. In establishing the institution Mr. Price seems to have made no mistake in believing that there was a demand for it. Some of its students have visited it for short periods from distant States, and its correspondence has extended over the whole country. It hopes to materially aid in the development of the American drama, and by employing the best means and means to afford every facility to all who wish to pursue the study of the drama. To this end a collection of plays and books on the drama is a feature, it already possessing a considerable library.

THE NEW REVIEW FOR THE NEW YORK.

The Hall of Fame, the new pictorial and comic review, will succeed Florodora at the New York Theatre on Jan. 27. The new piece is by Sydney Bowditch and George V. Hober, with music by A. Baldwin Brown. It has been in rehearsal for some time, and will be presented by the stock company, which has been augmented, numbering in all three hundred people. New and gorgeous scenery is being prepared by St. John Lewis. In the cast will be seen Mabelle Gilman, Marie Dresser, Amelie Bonaventura, Emma Carus, Marlon Winchester, Dan McAvoy, Jennie McCrea, Louis Harrison, Georgia Kelly, Charles Frazar, and Laura Bart.

ALABAMA.

ARIZONA.**ARKANSAS.****CALIFORNIA****COLORADO**

CAMPBELL - GEORGE BROWN (W. F. S.)
Money and Luck in Gambling the

CONNECTICUT.

DELAWARE

ATLANTA-GRAND (Harty and John D.
managed): Leon Hartmann T. 2; good and

[illegible]

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WILLIAM S. GILL

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OTHER ATTRACTIONS AND BIG STOCK ENTERPRISES TO BE ANNOUNCED LATER.

SHIPMAN BROTHERS, 1440 Broadway, New York.

2; good co. and business. Spedden-Paige co. 9-11 in
A Thoroughbred. Our American Cousin. Mixed Pickles.

and A Knotty Affair; the latter, a comedy, is being produced by houses. Ward's Minstrels 12. Papa's Baby 15. Madison Square Theatre co. 16-18. The Star 20-21. 20. Swain's Nashville Students 24. East Lyons 27. 28. The Heart 28. ITEM: The Speedway-Palace Comedy co. closed here. The Broadway Theatre of the Glibby Stock co., that closed at Aurora, Mo., after a successful eighteen weeks' run. The new co. is composed of Sam Speeden, manager; Ed. Brannon, producer; and Ed. Whitt, Bruce Ronalds, Mr. B. B. B. and Mr. C. C. C. The new co. is now in Boone, Jack Hines, Claude Felgo, and Mr. Neil Ashby, Adeline Wright. Their bills are all new.

WILMOTA—CRAWFORD THEATRE (R. L. Martindale, manager): William Collier in On the Order 8; large house; performance very pleasing. —
Down East 15. The Eleventh Hour 17. The Coward 19. The Road to Rome 20. The Girl Who Came to Supper Hand Feb. 5.—**TOLER OPERA HOUSE**. G. Toler, manager: Warner Comedy Co. 6-11 opened to crowded house and continued to good business throughout week. Except 7, when Jules Graff operated. —**The Grand Opera House**, J. W. Graff, manager: Warner Comedy Co. 15-17. A Wise Woman 18.—**KITMAN:** The Street Car Co. is deciding upon a location for a Summer park theatre and amusement company, which they wish, of the Jules Graff variety, to have located near the city hall.

LEAVENWORTH.—CRAWFORD OPERA HOUSE. (Music Company, manager): **Basso and Holland's Minstrels** 8; **Leavenworth Fair.** A **Honorable Heart** 9; **delighted King** 10; **Mason and Mason in Budapest** and **Adolph** 11; **cardinal attraction**; stars received good support from **Lettie Williams-Gallier, Lawrence Sisters, Nellie Marshall, Law Newcomb, and Beatrice McKenna.** The **Man from Mexico** 11 failed to appear.—**TEAM:** The **Merry Clumps** co. were guests of the **Mason and Mason** co. 12.

FITTSBURGH—OPERA HOUSE (W. W. Bell manager): Two Merry Songs 6; good performance fair hall. The Queen of Diamonds 7; first performance and second. Made her name 8; 1st super. Page's Baby 10; good house filled. Michael, Missions 11; classically good. The Eleventh Hour 12; packed house pleased. Haverly's Minstrels 13. The Man from Mexico 14. Endless and Adolph 15. Glimmy Street no. 16-19. All the Comforts of Home 20. A Homage Heart 22. Slater's Madison Square no. 23-24.

CHANUTE.—WILLIAMS' THEATRE (J. W. Williams, manager): New York Symphony Orchestra's splendid concert; deserved better name. Two Merry Tramps 9; large and appreciative audience. General Stock co. 12-13 failed to appear. A Merry Chase 21. A Roving Time 24. Hamlet 24. The Bowery After

INDEPENDENCE-AUDITORIUM (R. Blomberg, manager): Harry Ward's Minstrels 9, pleasant party house. The Eleventh Hour 15; big business; excellent. Co. Richards and Fringle's Minstrels 18. The Star Boarder 23. Independence Concert Band 25. Slayers 26. New York State.

WINFIELD, GRAND OPERA HOUSE (T. B. Myers, manager): Madden's Merry Makers 7-8; Bachelor's Hall, Shoot the Chorus, and The Great Eyed Monster; co. fair; business good. Julius Grand Opera co. in El Capitán and Wang 10 to capacity co. first class.

FORT SCOTT, DAVIDSON THEATRE (Harry C. Erlich, manager): *Who, What, When* Minstrels 6; fair performance; very good business. *Two Men Tramps* 7; good house satisfied. *Haverly's Minstrels* 11; good house and performance. *A Day and a Night* 13. *Way Down East* 14.

OTTAWA.—BOHRBAUGH THEATRE (R. F. Hubbard, manager): The Man from Mexico 8; pleasing performance; fair business. Two Merry Transgressors 10; fair performance; good business. Elmore Smith 10; deserve mention. 'Way Down East 12.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, manager); Richards and Fringer's Minstrels 8; Light business; fair attraction. The 9 p.m.

SALINA.—OPERA HOUSE (W. F. Pierce, manager): A Merry Chase 9 failed to appear. Hans Hanson 14. Aunt Jerusha 18. Byron W. King, lecture 20. A Wise Woman 22. Glibby Stock co. 25-Feb.

ARKANSAS CITY, FIFTH AVENUE OPERA HOUSE (A. H. Deaton, manager): Julius Grau Oper. co. 8 to good business. Nip and Tuck 31. A Home spun Heart Feb. 2. Aunt Jemima 7.

MUTCHINSON-SHAW THEATRE (W. A. Lo
manager): A Guilty Mother 9 to good business.

KENTUCKY.
PADUCAH.—THE KENTUCKY (James E. English, manager): Gertrude Coghlan in *Vanity Fair*; Percy and St. John in *A Run on the Bank* & to the business; performance pleasing. The Warner is

Capitol County pleased one of the best lines of season 9: Mr. Murphy's interpretation of Joel Gay was fine; Dorothy Sherrod took the house by storm; Jeanette Ashbaugh, Lillian Powell, Anna Gray, Ashburn Powell, George O. Morris, and J. H. Montgomery deserve mention; scenery attractive. Myrtle and Washington, Dec. 13-19. Florence, 21. The Sun of Life.

West's Minstrels (return) 23. The Casino Girl 23. Puddin'head Wilson 23. When We Were Twenty— 27.—ITEM: Manager James E. English, of the Kentucky, has arranged with the Esh and Sarrow Trick bicycle riders, with William H. West's Minstrels, to put out a musical comedy next season.

LEXINGTON.—OPERA HOUSE (Charles Scott manager): "Way Down East" concluded a three-night engagement at 10 o'clock.

engagement to the house; much praise was accorded Flora Fairchild for her excellent work. Two Martha Men 11; good house; performance only fair. Gertie Minstrels 13 to capacity, due to fact of this being Sam Lee's home; Elks' Lodge attended in a body. Men on the Bank 14; business and performance fair.

roy and Berch, managers): "Way Down East 6; 7 to go home; performance good. Gertrude Coghlan in Vaud Fair 4. Percy and St. John in A Run on the Bank to fair homes. Payton Sisters' Comedy co. 13 to go home.—TUES: J. D. Atchison lectured under auspices of the Elks 5 on "Adam and His Children."

PARIS—GRAND OPERA HOUSE (R. S. Paris manager): "Way Down East 11; big houses; fine performances. Gorton's Minstrels 14 pleased good houses. A Run on the Bank 12. When We Were Twenty—

CONCORD—WHITE'S OPERA HOUSE (R. O.)

audience; co. Sns. Adelaide Thurston in Sweet C
10 to largest audience of season; co. also best
AL (Continued on page 28)

(Special Correspondence of The Mirror.)

London, Jan. 11.

Now, I am a great admirer of much of Shaw's work, although, like most of those who are acquainted with this eccentric Irishman and his work, I never expect him to be serious about anything—not even religion or mere morals. In Mrs. Warren's *Professor*, however, he oftentimes loses his humor and his penning runs to very great extremes, considering what is, or should be, the gravity of the subject. In short, every one of the chief characters concerned, such as the witch-like hag, the old miser, the old miser's wife, the old miser's daughter, who has long run a sort of bagpipe business, who pays a fine girl to be herself and her father's sweetheart; her daughter, who, after finding out the means by which her father has been so oftened, becomes almost, when alone, a very good girl; and, finally, Mrs. Warren's daughter, who, not knowing how to decide whether this girl is not her own daughter, is so much inclined to marry her; the girl

GRAND OPERA AT EDEN MUSEE.

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NOTES OF NEW THEATRES.

Albert A. Andrews, leading man, Man's Show

THE JOURNAL OF THE ROYAL ANTHROPOLOGICAL INSTITUTE

DRAMA DAY AND FUTURE AT P. V. I.

SCHOOL BOYS CHEER BELLEVUE.

DEATH OF ELIZABETH BAYNEV.

NUMBER SIX'S ENTERTAINMENT

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(Revised too late for classification.)

A HOOSIER DAIRY (G. H. Eldon, mgr.): Sullivan, Ind., 25, Arcola 27.

ALLAN VILLAGE: Montclair, N. J., Jan. 30-31.

ARNOLD STROKE: Vicksburg, Miss., Jan. 30-31.
ms. La., 27-28. Shreveport 30-Feb. 1, Tyler, Tex., 2.

BROWN COMEDY: Elwood, Ind., Jan. 29-30, Alexandria 29, 30, Anderson 30, 31.

D. DUFFY: 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824,

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IN A WOMAN'S POWER (M. G. Morris, mgr.): Toronto, Ont., Jan. 20-22, London 27, Hamilton 28, Kingston 29, Ottawa 30, 31.
IRVING, HENRY, AND ELLEN TERRY: PITTSBURGH, Pa., Jan. 27; New York City Jan. 20-25, Rochester, N. Y., Feb. 1.
JANBOR JOEKINS (Captain B. Collins, mgr.): Danville, Ky., Jan. 24, Somerset 25, Stamford 27, Leeburg 28, New Orleans 29, New York City 30, 31.
KENNEDY PLAYERS (C. W. Otis, mgr.): Pontiac, Mich., Jan. 20-25, Mt. Clemens 27-Feb. 1.
KLARA SCOVILLE (Nesbitt Scoville, mgr.): Boston, Jan. 20-22, New York City 23-25, Philadelphia 26-28, St. Louis 29, 30, 31.
LE MOYNE MRS.: Toronto, Can., Jan. 20-22.
MACK, BOY WONDER (A. G. Randall, mgr.): Minneapolis, Minn., Jan. 22, Litchfield 23, Willmar 24, Seattle Falls 25, Minnesota 27, Marshall 28, Crosby 29.
MARKS BROTHERS (R. W. Marks, mgr.): Ilion, N. Y., Jan. 20-25, Birmingham 27-Feb. 1.
OLD DAN TROTTER (Sam Deane, mgr., Bobt. W. Loomis, mgr.): Des Moines, Ia., Jan. 21, Oklahoma 22, Washington 23, Fairfield 24, Monmouth, Ill., 25.
OLE OLSEN (Geo. Hendrichs; Will O. Whelan, mgr.): Chicago, Ill., Jan. 21, 22, 23, Seattle 24, 25, 26, 27, 28, 29, 30, 31, St. Paul 31, Portland 1, Tacoma 2, San Francisco 2-Feb. 1, Oshes, Vt., 3, Logan 4, Bingham 5, Salt Lake 6-8.
PERRY, FRANK L.: Nepesum, Ill., Jan. 20-25, Suda 26-31.
PRALL'S SHINING STARS: Greenacres, Ind., Feb. 2, 4, Leaden 6, Colfax 7, Sheridan 8, Derlington 10, Edinburg 11.
PUT ME OFF AT BUFFALO (Pisher and Carroll; Frank Henshaw, mgr.): Hartford, Conn., Jan. 20-22, New York City 23-25, Philadelphia 26-28, St. Louis 29, 30, 31.
QIO VADIN (Southern; Carpenter; E. H. Fitzhugh, mgr.): Utica, Minn., Jan. 21, Crystal Springs 22, Magnolia 23, McComb 24, Amite, La., 25, Grand, Minn., 26, Scranton 27, White County, Ia., 28, Des Moines 29, 30, 31, Boston 31.
STANDARD THEATRE (Morton and Currier, managers): New Martinsville, W. Va., Jan. 20-25, Woodstock, Ill., 26-28.
SOUND AND HIS BAND (Frank Christiansen, mgr.): Portland, Me., Jan. 21, Boston, Mass., 22, Providence, N. Y., 23, Hartford, Conn., 24, New Haven 25, New York City 27, Scranton, Pa., 28, Elizabeth, N. J., 29, Trenton 30, Baltimore, Md., 31, Philadelphia, Pa., 31.
THE BEGGAR STUDENT (F. A. Wade, mgr.): Hartford, Conn., Jan. 23, Marquette 24.
THE VIVIAN LEE (Jewell Moss, Jan. 20-22, Fewell Moss, Feb. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31).
UNDER TWO FLAGS (Conn M. Hattenbach and Louisa McCallum; Council Bluffs, Ia., Jan. 23, St. Paul, Minn., 24, Quebec City 25, Manchester 26, 27, 28, 29, 30, 31, Greenville 31, Woodstock 29, Atlantic 30, Trenton, N. J., 31, February Feb. 1, Lincoln 2, 4, Plattsmouth 5, Nebraska City 6.

BIG RECEIPTS FOR INNES AND HIS BAND

The receipts of Innes and his band, now touring through the South, have exceeded those of any other musical attraction throughout that section. The band will go out to the Coast next Winter. • •



LYCEUM THEATRE TO BE TORN DOWN.

The probability, expressed by *The Mirror* recently, that the transfer of the Lyceum Theatre property recently was a preliminary to the demolition of that playhouse to make way for an office building, is now a fact. The Lyceum's career will end at the close of the present season, about May 1. Immediately thereafter the theatre will be torn down, and in its place there will be erected an addition to the large building of the Metropolitan Life Insurance Company.

This company has secured the title to the property from Richard Mortimer, its owner, and also the title to the theatre from Brent Good, lessee of the land and owner of the playhouse. Daniel Frohman, who has been manager of the Lyceum for sixteen years, applied to the new owners for another year's lease, but was told that he must vacate on May 1.

With the encroachment of the Lyceum to the northward expansion of the city's business interests, New York will lose one of its prettiest and most popular playhouses. Always removed from the centre of theatrical activity, and now fully a mile from that centre, the Lyceum won and has retained a firm hold upon the affections of New York theatregoers. The cosy and comfortable little playhouse has always possessed an attractiveness peculiar to itself. Its patronage was of a high social standard, and the plays presented have been, as a rule, those that would appeal to the more cultivated portion of the community. Upon the Lyceum stage have appeared many notable players. Some of them had won recognition before reaching the Lyceum, others have made their reputations at the house, and graduated to further distinction. The performances have been, as a rule, of uncommon excellence, and memory recalls many offerings that have made a lasting impression.

The Lyceum occupies a 50-foot lot on the west side of Fourth Avenue, just above Twenty-third Street. It was built in 1884, and the original intention was to use it for the Lyceum School of Acting, an institution of which Steele Mackaye, Gustave Frohman, and Franklin Saragat were associate managers. The intention was that the pupils should give public performances, supporting one or more professionals. Before the theatre was completed there was a reorganization of the managers into the Lyceum Theatre Company. Wesley Simon was made president; Charles MacGeachy, vice-president; Steele Mackaye, general manager; J. F. Harvey, secretary; F. D. Bunce, treasurer. Mr. Mackaye appointed Gustave Frohman business manager; Charles MacGeachy, general manager; Wesley Simon, manager of travelling companies; F. D. Bunce, financial manager; and J. F. Harvey, publicity manager. The theatre was leased directly by Mr. Mackaye and Mr. Frohman for ten years from February, 1885.

There was a brilliant assemblage on the night of the Lyceum's inauguration, April 6, 1885. Mr. Mackaye, who designed the theatre, had introduced a novel scheme of seats and other devices of his fertile brain, and the house was much admired. The opening bill was George Ohnet's *Le Maître de Forges*. In the cast were Robert H. Mantel, John E. Mason, Joseph Frankau, A. Lindley, Joseph Adelman, C. H. Canfield, F. H. Stoddard, Walter Clark Bellows, C. H. Welsh, Viola Allen, Edie Martinot, Blanche Gray, Maud Banks, Emma Sheridan, Laura Johnson, and Mary Saunders. This was the professional debut of Maud Banks and Emma Sheridan, pupils of the Lyceum School. *Le Maître de Forges* was not a success. It ran until May 23, when the theatre closed.

The management was involved in a financial tangle with liabilities of \$80,000 and assets of \$5,000. The next season opened Sept. 15, when Minnie Madden produced in *Spits of All*, Steele Mackaye's version of Sardou's *André*, with a supporting cast comprising Robert Fyfe, Richard Mansfield, John A. Lane, Joseph Frankau, W. Fayson, Selma Dolara, Lillian Wallack, and Marie Hartley. The engagement ended Nov. 7.

Helen Dauvray then assumed the management of the Lyceum, and appeared on Nov. 10 in Bronson Howard's *One of Our Girls*, supported by E. H. Sothern, Louis James, F. P. Mackay, Vincent Starnroyd, J. W. Pigott, Ida Vernon, and others. The play had a run of two hundred nights, ending May 22, 1886, when Miss Dauvray retired from the management.

The direction of the Lyceum was then assumed by its present manager, Daniel Frohman. The next attraction was Frank Mayo, in his drama, *Nordeck*, for two weeks, beginning May 24. Kathryn Klidder, George P. Devere, Alice Fletcher, and others were in the cast. Mr. Frohman began his management in September with the production of *The Main Line*, acted by John Mason, F. P. Mackay, Ralph Delmore, Lillian Richardson, Edie Mackay, and others. On Oct. 18, May Forrester, the English actress, made her American debut in W. S. Gilbert's *Gaiety*, a version of *Faust*. She was supported by W. H. Crompton, Fred Terry, Charles Overton, John Findlay, and others. Miss Forrester appeared in *Frou Frou* Nov. 8, and in *King Rene's Daughter* Nov. 29, closing her season Dec. 6. Helen Dauvray returned Dec. 7 with a revival of *One of Our Girls*. She produced *A Scrap of Paper* Dec. 20, Bronson Howard's *Met by Chance* Jan. 18, 1887; *Masks and Faces* Jan. 21, and *Walden*, by Henri Wertheimer, on March 7. The cast of *Walden* included Alexander Salvini, E. H. Sothern, J. E. Whiting, J. W. Pigott, J. G. Saville, G. F. Devere, Adeline Stanhope, and Percy Hawwell. Miss Dauvray revived *The Love Chase* April 11, and continued it until April 20. The highest bidder was produced May 2, being acted by E. H. Sothern, Rowland Buckstone, and others. The play was preceded by *Editha's Burglar*, with Edie Leelle as Editha.

Mr. Frohman's stock company began its career Nov. 1 with the production of *The Wife*, by David Belasco and Henry C. De Mille. The cast: John Rutherford, Herbert Kelcey; Robert Gray, Henry Miller; Matthew Culver, Nelson Wheatcroft; Silas Truman, Charles Walcott; Major Hecroft; W. J. Le Moyne; Jack Denton; Charles Truman; Mr. Randolph, Walter Bellows; Helen Truman, Georgia Cayvan; Lucille Fervant, Grace Henderson; Mrs. Selwyn Ives, Mrs. Charles

Walcott; Mrs. Amory, Mrs. Thomas Whitten; Agnes, Vida Croly. The wife ran for 228 performances. The theatre closed June 14. The next season opened Aug. 20, with *King Rene's Daughter*, produced by E. H. Sothern and his company, including Charles Bishop, Francis Carlyle, George Backus, Belle Archer, Edie Hawkins, Herbert Archer, Rowland Buckstone, A. V. Gregory, Dora Leslie, and Fanny Addison. The stock company began its second season Nov. 13 with the production of *Placido's Sweet Lavender*, that ran until March 18, 1888. The company appeared March 14 in *The Marquise*, adapted from Sardou's *Le Roi se joue* by Louis Nethel. On April 29 *The Wife* was revived and continued until the end of the season May 18.

E. H. Sothern opened the season of 1888, 1889 with a revival of *Lord Chumley*. On Oct. 21 *Our Flat* was produced by a special company, with H. B. Conway and Louise Thordyke Boucicault in the leading roles. This was Mr. Conway's New York debut. The stock company produced for its third season *Belasco and De Mille's The Charity Ball* on Nov. 18. It shared with *The Wife* the greatest success the Lyceum ever had. The cast: John Van Buren, Herbert Kelcey; Dick Van Buren, Nelson Wheatcroft; Judge Peter Gurney Knox, W. J. Le Moyne; Franklin Cruger, Charles Walcott; Creighton, Harry Allen; Alec Robinson, Fritz Williams; Betta, E. J. Duxton; Paxton, Walter C. Bellows; Cain, Ada Terry Madison; Jasper, Percy West; Anna Cruger, Georgia Cayvan; Phyllis Lee, Grace Henderson; Bess Van Buren, Edie Shannon; Mrs. Camilla De Freyster, Mrs. Charles Walcott; Mrs. Van Buren, Mrs. Thomas Whitten; Sophie, Millie Dowling. Two hundred performances of *The Charity Ball* were given, ending May 24. A summer season followed with the presentation of *The Private Secretary* May 26 by a special cast. The next regular season began Aug. 26, when E. H. Sothern and his company, with Virginia Harned as leading woman, produced Jerome K. Jerome's *The Master of Woodstock*. Mr. Sothern's engagement ended Nov. 8. On Nov. 11 the stock company produced *Haddon Chambers' The Idler*. It was followed Jan. 19, 1891, by *Nerves* and *The Open Gate*. On Feb. 9 a special matinee of *The Old, Old Story* was given by the stock company. A revival of *Old Heads and Young Hearts* was made by the same players April 6, for the rest of the season that ended May 8. Robert H. Mantel opened a summer season, that lasted two weeks, on May 20, presenting his play, *The Velled Picture*, with Edie Shannon. Mrs. Camilla De Freyster, Mrs. Charles Walcott; Mrs. Van Buren, Mrs. Thomas Whitten; Sophie, Millie Dowling. Two hundred performances of *The Charity Ball* were given, ending May 24. A summer season followed with the presentation of *The Private Secretary* May 26 by a special cast. The next regular season began Aug. 26, when E. H. Sothern and his company, with Virginia Harned as leading woman, produced Jerome K. Jerome's *The Master of Woodstock*. Mr. Sothern's engagement ended Nov. 8. On Nov. 11 the stock company produced *Haddon Chambers' The Idler*. It was followed Jan. 19, 1891, by *Nerves* and *The Open Gate*. On Feb. 9 a special matinee of *The Old, Old Story* was given by the stock company. A revival of *Old Heads and Young Hearts* was made by the same players April 6, for the rest of the season that ended May 8. Robert H. Mantel opened a summer season, that lasted two weeks, on May 20, presenting his play, *The Velled Picture*, with Edie Shannon. Mrs. Camilla De Freyster, Mrs. Charles Walcott; Mrs. Van Buren, Mrs. Thomas Whitten; Sophie, Millie Dowling.

The season of 1891, 1892 opened Aug. 31, with E. H. Sothern in the first American production of Henry Arthur Jones' *The Dancing Girl*. At a special matinee, Oct. 22, Marguerite Merlington's *Captain Lettairblair* was acted with Mr. Sothern and Viola Allen in the leading roles. Mr. Sothern closed his engagement Nov. 14, and was followed Nov. 16 by the stock company in the first production of Pinero's *Lady Bountiful*. This play was succeeded Jan. 18, 1892, by Robert Buchanan's *Squire Kate*, which was, in turn, followed March 14 by Merry Gotham, an adaptation from the French by Elizabeth Marbury. The *Gray Mare and White Horse* were produced April 25. On May 8 *The Organist* was substituted for *White Horse*. This dramatic bill ran until June 24. Mr. Sothern put on the following season of 1892, 1893, *Miss Harned* taking the leading woman's part. On Nov. 14 the stock company revived *The Gray Mare and White Horse*, and on Dec. 8 producing *American Abroad*, that ran until April 1. The *Guardman* was the next production April 1. Herbert Kelcey and Maud Harrison had the lead. Later J. H. Glenister succeeded Mr. Kelcey and Maud Harrison. *Edie Shannon*, *Captain Lettairblair* was revived by Mr. Sothern Aug. 7. It was followed Sept. 5 by Paul M. Potter's *Sheridan*, or *The Maid of Bath*. The stock company reopened Nov. 20 in an American production, a *Clyde Fitch* adaptation, that ran until Dec. 19. *Sweet Lavender* was revived Dec. 21, and Paul M. Potter's *Our Country Cousins* was produced on Jan. 8, 1894, and was withdrawn Feb. 17. Pinero's *Lady Bountiful* was first produced Feb. 23, with this cast: Partridge, Herbert Kelcey; Rev. Roger Minchin, Charles Walcott; André, Fritz Williams; Galfred, Ferdinand Gottschalk; Fittion, Ernest Tarleton; Orta, Robert West; Youatt, Howard Morgan; Lady Noeline Beltrud, Georgia Cayvan; Lady Wilhelmina Beltrud, Katherine Florence; Lady Thomasina Beltrud, Bessie Tyrone; Edith, Mrs. Charles Walcott; "Sergeant" Blunt, Mrs. Thomas Whitten. The play ran until June 23, when the season closed.

The Victorian Cross, by Paul M. Potter, was acted by Mr. Sothern and his company on Aug. 25. It gave way to *A Way to Win a Woman* Sept. 26. *Lord Chumley* was revived Oct. 29. The stock company produced *A Woman's Silence* Nov. 20, and revived *The Amazona* Dec. 17. Henry Arthur Jones' *The Case of Rebellious Susan* was the next production Dec. 29. Isabel Irving was now the leading woman of the company, succeeding Georgia Cayvan. An ideal husband was produced March 12, 1895. *Fortune* April 16, as closing the bill of the season.

The season of 1895, 1896 opened Sept. 4, when E. H. Sothern produced *The Prisoner of Zenda*, playing it throughout his engagement. The stock company returned Nov. 25 in *King Rene's Daughter*, that was followed Jan. 5 by Pinero's *The Prisoner of Zenda*, with Edie Shannon in the lead. This bill closed the season.

On Sept. 1 Mr. Sothern produced *An Enemy to the King*, by E. N. Stephens. Mary Manning made her debut as leading woman of the stock company Dec. 1 in *The Courtship of Léonia*. The next bill was *The Late Mr. Castello* and *The Wife of Willoughby*, were given Dec. 11. *The First Gentleman of Europe* Jan. 25, 1897, and *The Mayflower* March 8. *The First Gentleman of Europe* was revived April 5. *The Mysterious of Europe* was produced by a company headed by Annie Russell and Joseph Holland, began an engagement April 19, and ran the season out.

The first production of the next season was *Change Alley*, by E. H. Sothern and his company, Sept. 18. It proved a failure, and was followed by *Lady of Lyons* was revived Oct. 1. *Edie Shannon* and *Lord Chumley* Oct. 23, and *Edie Shannon* and *Lord Chumley* Nov. 8. The stock opened in *A. W. Pinero's The Prisoner of Zenda*, Nov. 23. Their next production was E. C. Carton's *The Tree of Knowledge*, Jan. 24, 1898. Herbert Kelcey and Edie Shannon, long favorites with the stock company, returned to the Lyceum as stars, April 11 in *Clyde Fitch's The Moth* and *The Flame*, that ran successfully all the season.

On Sept. 1 E. H. Sothern opened his engagement in *The Adventure of Lady Uguila*. His second offering was *Trilby* of the Wells, the stock company's season Nov. 22. The cast: Tom Wrench, Edward J. Morgan; Ferdinand Gadd, William Courtleigh; James Telfer, George C. Boniface; Augustus Colpoys, Charles Butler; Rose Trilby, Mary Manning; W. Butler; Rose Trilby, Mary Manning; Mrs. Avonita Run, Elizabeth Tyree; Hilda Spang, Charles Walcott; Ingeborg Parrott, Hilda Spang; O'Dwyer, Grant Stewart; Mrs. Denali, Thomas Whitten; Mr. Mortimer, Louis Albion; Mr. Hinesworth, Douglas L. Wood; Miss Brewster, Maud Knowlton; Hallkeeper, J. Hollingsworth; Sir William Gower, Charles Walcott; Arthur Gower, Henry Woodruff; Clara De Fenix, Helma Nelson; Trilby Gower, Ethel Hornick; Germaine De Fenix, H. S. Taber; Mrs. Hinesworth, Thomas Whitten; Abigail, John Findlay; Charles, W. B. Royston; Sarah, Blanche Kellogg. *Trilby* had a run of 131 performances. On March 13 *American at Home* was produced. It was followed March 29 by Jerome K. Jerome's *John Ingeldorf*. This was the stock company's last play at the Lyceum, it being transferred to Daly's upon Mr. Frohman's assuming management there. James K. Hackett began a starring engagement April 10 in *Rupert of Hentzau*, that continued until May 8. His Excellency the Governor was produced by a special company May 9, and finished the season.

Annie Russell was the opening attraction of the next season, presenting Jerome K. Jerome's *Miss Hobbs* on Sept. 7. She was followed Jan. 1, 1899, by *The Surprise of Love*, with a company headed by Edie De Wolfe and E. Reeves

Smith. Seymour Hicks, Ellaline Terriss, and an English company presented *My Daughter-in-Law*, Feb. 24, continuing until April 23. *Bordoneida*, by Mrs. Foster Brown, was acted by a company including Virginia Calhoun, Miriam Nesbitt, Robert T. Haines, and others, April 30, and ran two weeks.

The season of 1899, 1901 opened with Annie Russell in *A Royal Family* Sept. 5. The engagement ended Feb. 23, 1901. The *Lash of a Whip* was produced Feb. 25. On March 18 R. Marshall's one-act play, *The Shadow of Night*, was added to the bill. On April 1 On and Off replaced *The Lash of a Whip*. The season closed April 13.

Bertha Galland made her New York stellar debut in *The Forest Lovers* Sept. 10, and appeared in *The Love Match* Oct. 12. On Dec. 3 Annie Russell and her company opened in *A Royal Family* Nov. 4, and on Dec. 3 produced *Clyde Fitch's The Girl and the Judge*, that is still running, and will be the Lyceum's last offering.

As its history shows, the Lyceum has not had for the past three years the individuality that used to characterize it. From 1896 to 1899 almost every season was divided between E. H. Sothern and the stock company. But with the transferring of the stock company to Daly's, and Mr. Sothern's appearances at other New York theatres, the Lyceum entered the list of combination theatres, and offered a greater variety of attractions.

Since the death of F. D. Bunce in 1896, Mr. Frohman's chief and most valuable aid at the Lyceum has been Walter N. Lawrence, who is Mr. Frohman's general representative at Daly's. The rest of the Lyceum's present staff is Frank A. Howson, musical director; George E. Audie, treasurer; Edward Kochkeiser, assistant treasurer; Edward G. Unitt, scenic director; Milnor Wells, electrician; W. E. Wilson, chief usher; James Kane, properties; Edward Keller, carpenter.

HERMANN KLEIN IN AMERICA.

Hermann Klein, the noted English singer, music critic and teacher, arrived in New York from London last week for the purpose of establishing himself permanently here. The coming of Mr. Klein is a most important and interesting event in the musical life of this city. For many years he has occupied a distinguished position among musicians in London. Since 1887 he has had classes at the Guildhall School of Music, and among his pupils have been a number of the foremost singers of the day. His criticisms and articles on music have appeared in the principal London and provincial publications, and he is the author of several volumes of "Musical Notes." He has been prominent as a lecturer on music, and has been associated with many of the important musical movements in England during the past thirty years.

Mr. Klein's removal to New York is occasioned largely by his belief in the future of music in America. He is also drawn here by family ties. He is a brother of Alfred Klein, the comedian, and Charles Klein, the actor-dramatist.

On Sunday afternoon a reception was given in the small ball room at Sherry's to introduce Mr. Klein to the social and musical celebrities of the city. Esther Palmer and Maud Blenheim, Journalist, and Vera Raby, of the Metropolitan Opera company, sang. Among the guests were many persons prominent in society.

TWO THEATRE FIRES.

The Fayetta, Mo., Opera House was destroyed by fire on Jan. 10, entailing a loss of \$40,000, covered by insurance to the extent of \$12,000. The fire started in an implement store next door to the theatre. The Frank H. Long company was booked for the week of Jan. 6, but cancelled, and there was consequently no company playing there at the time. The house was built in 1890 and was one of the finest in Central Missouri. Kate Cartleton in *A Paper Doll* opened it on March 23, 1890. Arrangements are being made for another theatre, to be built in time for next season. Leo Holliday has been managing the theatre for the past six seasons.

The Park Theatre at Madison, N. H., was damaged by fire the night of Jan. 14. Manager Stiles lost all his scenery and properties, and the result will be the temporary closing of the house. The World company were playing an engagement at the time, and the members of the company rushed out into the street, not even stopping to remove their make-up. Later a successful attempt was made to save their personal effects.

TO REMOVE CANADIAN DUTIES.

A committee representing the theatrical interests of Toronto recently waited on the Hon. William Patterson, Minister of Customs for Ontario, and asked for the removal of duty on theatrical lithographs. The minister would not promise relief. Some time ago the theatrical managers throughout Canada petitioned the Government to reduce the high tariff on theatrical lithograph matter, but the tariff for the year having been arranged the petition came too late. The application was lately renewed, and it was this that was discussed with the minister. It was held that the present duty of 15 cents a pound on lithographed matter is almost prohibitory, and that the printers are the sufferers, since all theatrical lithographs require a certain amount of typographical matter to complete them. From present indications the duty will not be removed or even reduced.

OPERATIC AND DRAMATIC MORNINGS.

A series of operatic and dramatic performances will be given under the direction of L. M. Ruben in the grand ball-room of the Waldorf-Astoria on Friday mornings, commencing Feb. 14. They promise to be not only attractive to the artistic point of view, but also from a social side. Among the artists who will appear are Fritz Schell, David Bingham, and Signor Scotti, of the Maurice Grau Opera company, and Jean Gerardy, Heaths Gregory, Floriani, and others equally well known. Negotiations for eminent dramatic attractions for these mornings are now pending. A special feature will be the first production of Walt Whitman's celebrated poem, "The Flight of the Eagle," to music written by Homer Norris, of Boston. David Bingham will sing the baritone part.

ISABELLE EVESON'S SUIT.

A suit brought by Isabelle Evesson against F. Ziegfeld, Jr., for \$1,300, the amount of salary alleged to be due her, was tried in Philadelphia last week. The jury gave Miss Evesson a verdict for the full amount. The suit was based upon Miss Evesson's claim that, after having been engaged as a member of the Papa's Wife company for the season of 1899-1900, she was discharged without cause before the end of the season. She sued for salary on the unexpired portion of the contract. The court has yet to pass upon the question whether or not a receipt for salary in full that Miss Evesson signed when she left the company did not bar her from the right to recover.

ANOTHER FLORODORA.

The end of the run of *Florodora* at the New York Jan. 25, doesn't mean that the strains of "Tell Me, Pretty Maiden," and "The Shade of the Sheltering Palms" will be heard in that building no longer. In place of the departing *Florodora* a new galaxy will interpret the musical comedy in the Winter Garden on the New York roof, beginning Jan. 27. The new *Florodora* will comprise some of the players now appearing in *The Supper Club* in the Winter Garden. Virginia Marie, Mabelle Gilman, Toby Claude, Thomas Q. Sashbrook, Al Hart, and Eugene O'Rourke will be prominent in the cast, and they should give a rattling good performance.

David Conger, leading man, W. S. Harkins, Stock, St. John's, Newfoundland, and E. Reeves

PROFESSIONAL DOINGS.



Photo by McLean, N. Y.

Edward Waldmann, the German actor, is pictured above as Hamlet. Mr. Waldmann won distinction in this role in English as well as in German, but he will not include Hamlet in the repertoire for the American tour he is about to begin. Plays selected for the tour are *The Merchant of Venice*, *The Rialto*, *Love's XI*, and *Dr. Jekyll and Mr. Hyde*. His roles in these plays require great dramatic force, reserve power and extreme nervous energy, qualities in which Mr. Waldmann excels. He has mastered the English language, and is said to speak without any foreign accent, excepting as *Shylock*, when he gives a slight Hebrew dialect, as several of the great German tragedians have done. Mr. Waldmann's English repertoire, besides the above, includes *Hamlet*, *Othello*, *Richelieu*, *Romeo and Juliet*, *The Courier of Lyons*, *The Mountebank*, and *David Garrick*. He has had the advantage of the old German school of stock training and has studied the traditions of the great German tragedians, besides having assimilated the methods of the foremost English and American actors.

Jack E. Magee and Theresa Dale, while playing *Beatrice*, Neb., with Ferris Comedians, were presented by Dr. A. C. Allen, *The Mirror* correspondent with a full-blooded pedigree Boston terrier. They will use the dog in one of their acts.

Russell Lennon, of May Irwin's company, is to leave the profession to become organist of the First Presbyterian Church, Germantown, Pa.

Marie Dressler, it is said, will have another try at starring next season, using a musical farce by George V. Hobart and A. Baldwin Sloane. Joseph Immerman will manage her again.

Mrs. E. L. Fernandez has recovered from her illness, that lasted several weeks.

It is said that after the Daniel Frohman Stock company closes its season at Daly's a musical comedy by Smith and Englander will be produced at that theatre.

The pantomime, *Blue Blood*, now running at the Drury Lane, London, is to be seen here next season.

Lichter and company have loaned Oscar Eagle, their stage manager, to direct the rehearsals of J. E. Stirling's new play, *The Gypsy Crown*. Mr. Eagle is engaging the company and will begin rehearsals to-morrow.

Julia Strong, of the Castle Square Opera company, is at Mt. Clemens, Mich., having been called there by the death of her sister, Mrs. George R. Stelle.

A son, Charles Spender Welser, was born to Mr. and Mrs. Charles J. Welser at Decorah, Iowa, Dec. 31.

The Gay, Mr. Goldstein company closed at Milwaukee, Wis., last Saturday night.

Manager Charles Keogh, of the Academy, Charleston, S. C., is slowly recovering from a peculiar form of pneumonia at the Presbyterian Hospital, New York. He is said to be the second case on record in medical history of recovery from that disease, and the only one known to get well in the last 150 years. Physicians from all over the world have visited Mr. Keogh, and a complete record of his case will be read at the next medical congress at Berlin, Germany, in April.

A piano in the Orange, N. J., Music Hall caught fire from a defective electric light wire during a performance of *The Two Orphans* by the Allen Villair company Jan. 18. A panic seemed imminent, but the actors reassured the audience and the blaze was quickly extinguished.

Grace Fleming, who was ill at St. Elizabeth's Hospital, has almost recovered and will be able to leave the hospital in a few days.

Manager Edward C. White went to Buffalo recently to perfect the preliminary arrangements for Mildred Holland's engagement at the Tuck Theatre next Spring. Spring Buffalo Mr. White went to Chicago and Milwaukee. He will also visit his Two Little Vagrants company before returning to New York.

Eleanor Barry, late leading lady of Stuart Robson in *Six Weeks to Conquer*, has been engaged for the leading part in Bronson Howard's *Henrietta*. She left town Monday to join the company in Baltimore for rehearsal.

C. H. Geldart will terminate his engagement with Richard Mansfield at the close of the New York engagement to commence a tour of the world, for the purpose of studying foreign customs and characters. He will start West next week, sailing from San Francisco for Honolulu and the Orient on Feb. 6.

Kirke La Shelle and his Artisans company arrived safely in London last evening (Monday) on the *Minneapolis*. E. H. Low, the transportation agent, received a cablegram to that effect when the steamer reached its dock.

Harry Corson Clarke celebrated his thirtieth birthday on Saturday, Jan. 18.

Andrew Robson, after several days' illness at St. Paul, has rejoined his Richard Carvel company.

Souza's Band will give a concert at the New Star Theatre next Sunday afternoon.

The members of the Hearts of the Blue Ridge company had a narrow escape from being killed by a runaway train at Lyons, N. Y., Jan. 12. The air brakes of the train refused to work and the engineer was unable to control it. The members of the company were crossing the tracks at the time and jumped none too quickly to save their lives. Dorothy Lewis and Harry G. Bates were dragged from the track by a switchman.

Lucile Thomas has inherited \$200,000 by the death of her grandfather in Holland.

Marie Stanswell has resigned from the role of Lygia in Whitney and Knowles' *Quo Vadis* and is going abroad, to return at Easter, when she will be married to A. A. Charlebois, of Montreal.

Louise Mackintosh, character, at Liberty.

THE NEW YORK DRAMATIC MIRROR

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HARRISON GARY FISKE,
EDITOR AND MANAGER

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THEATRE LEGISLATION.

There are many evils in the theatre as it is controlled and administered that need reformation, but there is little hope that legislation will correct them. The present session of the New York Legislature already has seen the introduction of two measures relating to the theatre sweeping in character. Their enactment in their original forms would cause greater evils than they seek to cure.

The first of these bills, introduced in the Assembly, would put the theatres of the State and all that relates to them under the jurisdiction of a State board, whose powers would relate to the examination and licensing of "persons desiring or intending to engage in the profession" of acting, to supervise and control "all public professional theatrical presentations and productions," and, in fact, to pass upon all plays before production. This bill has already been considered by Tammany, and it is so impossible in its terms that if by any possibility of legislation it should reach the Governor, it is improbable that he would seriously consider it. Other newspapers of reputation—newspapers of thought and weight like the Brooklyn Eagle—believe that some law is necessary to prevent the production of filthy farces of the sort that this season has been reasonably free from, although other seasons have seen them in nauseating quantity. Certainly there ought to be some supervision of the theatre; but the bill in the Assembly is so crude and illogical in its method that it would hinder or destroy artistic freedom, while there is no promise that the system that it would establish could have any beneficial effect upon the profession of acting or the production of plays.

The second bill, introduced in the upper house by Senator Dowling, has a specific aim, but from its terms seems to promise nothing but confusion. It is aimed at ticket speculation, yet it ignores the phase of that speculation that most embarrasses and irritates the public. While this bill would restrict or hinder other forms of traffic in theatre tickets, it is said that its introduction has expressed his belief that the sidewalk speculators should have full liberty to buy tickets as they may and charge any advance on them that they can get. Which is but a form of indorsement of some of those features of the street traffic in tickets that have even this season resembled the business of the footpad and in specific cases of arrest held offenders for disorderly conduct and misdemeanor.

The law books are lumbered with statutes on specific subjects with which legislators have not been familiar that experts cannot construe, and it is not strange that courts are at sea on the questions such statutes involve. Almost all lawmaking bodies are made up in a great measure of laymen, and cycles have more than once put forward the idea that the object beyond legislation usually is litigation. Crude and inefficient and unjust laws, how-

ever, are more often the result of ignorance than of any ulterior motive.

The Dowling bill provides that any person "who owns, occupies, manages or controls a building, park or other place open to the public generally at stated periods," shall not discriminate against any person or class of persons in the price charged for admission. In other words, the bill provides that no such manager shall "ask, demand or receive from any person for admission thereto, or for any privilege therein, a price in excess of that demanded or received from any other person." This, of course, if followed to its apparent meaning, would prevent the manager of a theatre from charging for a seat on the lower floor of a theatre a greater sum than for a seat in the gallery, and it would prevent him from selling boxes, unless at the minimum price of admission; or it would compel him to make the price for the least desirable place in a theatre as high as that for the most desirable.

Other provisions of the bill plainly are aimed at the selling of theatre tickets in hotels, a practice which, rightly conducted, tends to the convenience of a great number of persons. But the bill is so clumsily phrased that it would be difficult to determine just what it means. It is enough to know that the worst phase of ticket speculation—that of the street vendors—is ignored in the bill to make it plain that the measure is not absolutely free from the influence of that offensive gentry.

There are devices in the manipulation of tickets by some managers that ought to be restrained by law, if a law that will restrain or prevent them can be framed; but a careful reading of the Dowling bill, as its terms have been published, suggests that it should be radically amended with some intelligence of legislative needs in the premises, or that it should be permitted to die by the committee that has it in charge.

THE DRAMA'S FUTURE.

THE beginning of the new year saw many expressions as to the progress of this country in almost every sphere of activity. There, of course, is no record of a progress of the drama in America in line with the advance of other arts and a material progress so great that the world marvels at it. During a time of great material prosperity and progress the theatre, more than any other institution relating to art, should show advancement. In this matter a statement by Sir Henry Irving, based on his extended knowledge of this country, is of interest. He said:

The future of the drama in America will be great—must be great—and greater as the country grows. As the nation grows to greater and greater grandeur of purpose of public life, federal and civil, so will the drama keep equal step with that growth. It has already done great and good work in this nation, as in others. Through the teaching of sympathy and imagination, self-control, zeal for the public good, patriotism and nobility of life have been held up to young minds as ideals to be aimed at. Some day or other men in high places, where the power to do follows the will to do, and where the will to do follows the recognition of a means to do, will awake to the fact that they have ready to their hands one of the most potent instruments that the world has ever seen or ever can see for teaching certain facts and phases of life.

And the distinguished actor went on to suggest that the same intelligence that has built the great educational system of this country will, in due time, recognize the theatre as an educational medium, the general plea, of course, being for a national theatre.

There would be no need for a national theatre in this country if the existing theatre had freedom. The reason why the theatre of this country has not advanced as rapidly as it should advance, and is in all artistic essentials retrograding in a time of unexampled prosperity and progress, is because it is bound hand and foot by an iniquitous commercial combination. Sir Henry Irving would seem to be prophetic as to this combination when he also says:

I have seen during the period of my coming to America, now nearly twenty years, so many evidences of the swift reaction that follows ill-doing and such spasm of public spirit, North, South, East and West, that I am satisfied that any attempt to lower the influence of an art which Voltaire called "the most difficult, the most beautiful and the most rare" of the arts will be followed by ignominy and disaster.

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THE THEATRICAL TRUST.

Oscar Hammerstein Interviewed.

New Orleans, Piquette.

Oscar Hammerstein was sitting in the lobby of the St. Charles Hotel yesterday afternoon, dramatically contemplating one of the marble pillars, while a group of drummers on an opera house conversation about the business of Canal Street and other matters, when the lobby reporter approached him and asked if he was negotiating on the possibility of putting up a great theatre here.

He stopped thinking for a minute, and apparently took a fresh hold of himself. "What did you say?" asked he with a vacant stare, if his scintillating eyes can ever be said to wear such an expression.

The question was repeated in a more pointed form. "I was just thinking," said he, "about the present state of the theatre in this country, and the system of control that the Syndicate has imposed upon it. It is a fearful thing to contemplate, if a man has any desire to see the artistic and literary development of the country."

"It must be recognized that the stage is a great educational institution when rightly controlled and devoted to the legitimate and for which the drama is fitted, but now it has been turned into a mere gambling machine by which a few men in the Syndicate are becoming millionaires, and genius is chained and confined so that there is no chance for development of its powers, so that there is a gloomy outlook for the art, as far as can be seen at present."

"The real situation is that a few men control the theatre of the country, and dictate what they shall show, and what the people will have to patronize and what the playwrights will have to produce, and limit authority to such an extent that they have destroyed their source of supply and are now in a fair way to find themselves without a sufficient number of even the most mediocre productions to supply a demand that has been starved into accepting any trash as the real thing. It is this condition that makes the Yellow Kid fakes and the Weary Willie home play that passes for amusement. Year after year we see the same things, and there is nothing new deserving of the name of drama, or of decent amusement. The old-time producers that have shown their ability to satisfy a discriminating public have quit producing, and there are no new ones developed."

"The reason is apparent. Genius cannot be confined to certain limits and commanded to turn out the stuff that a manager who has nothing but money to recommend him can sit at his desk and dictate. The result is that the man who is producing for them are to-day the men who are not worthy of consideration, and their productions are on a par with what should be expected of such men. The public is demanding something better, and a reaction is coming, but when it will have an effect on the situation is problematical. Now, the few that have productions on the road are ruin during them in the face of the fact that the Syndicate dictates, and these who have the independence to hold out against the dictations have had to get out of the road with their productions."

"I was talking with Manager Greenwald to-day, and he tells me that he will call in the productions that he has on the road in a couple of weeks, and so it is with all the rest. If they are independent they have to quit."

"What do I have to do if I want to stay in this thing, supposing I had been in the Syndicate? I must go over to the office with my hat in my hand and say: 'Please, may I have a production for Christmas, and could you let me have Miss Fawcett for Feb. 27? I am sorry to trouble you so; hope I am not intruding, and would like to know if you are mad at me for being alive so long, and would you mind if I run my house another year?'"

"That is what I have to do if I am with these people, so you can see what service the public can expect of such a system. Year after year we see the same things, and there is nothing new deserving of the name of drama, or of decent amusement. The old-time producers that have shown their ability to satisfy a discriminating public have quit producing, and there are no new ones developed."

"What can a man do if he has to make money under such a handicap?"

"I had rather make \$1, and enjoy making it, and know I have earned it, than to make \$5 and know that I am the subject of somebody else that has no idea above a dollar."

"I am looking around and taking a general view of the situation. I do not know what I am going to do myself, but one thing I can assure you. I am not going to go down and accept the dictation of the Syndicate that controls the theatre of the country without getting any money into them. I am not going to own a house that I cannot control, and if my productions can only be staged and played for the public as they shall dictate, I will stop producing. That is the end and that is the view for the rest of the independent producers now, and I cannot see anything else."

A Scathing Arrangement.

Sacramento, Cal., Dec.

This attempt to build and blackmail the newspapers into doing the Trust's bidding is one of the most outrageous attempts to muzzle a free press and debauch honest criticism ever brought in public attention. The policy of the Trust is to crush all the vitality out of dramatic art and should be so treated by every untrammeled newspaper. There is not a newspaper which is worth reading which can afford to permit the Trust to threaten it into subservience and stultification.

The organ of the Trust pointed the finger of warning at the Sacramento Advertiser and said: "It behooves the other daily papers to behave themselves." Let the newspapers of the country but treat this threat and insult as it deserves, and they will in a very short time have Mr. Frohman and his gang of theatrical bullies crawling upon their bellies and begging for mercy.

"Behave themselves"—that is, the theatrical advertising any newspaper can get will not come in the form of a review. When consideration is to be based upon the will of a syndicate of managers and not upon merit, there is little left for actors to strive after that is worth the striving.

The worst offenders from the Trust plan of attempting to force the public to take what it chooses to give are the playhouses. People are not fools, and when they find they cannot get good shows they will quit going to the theatre. If a newspaper believes in a really good attraction, and such an attraction is worth so more to him than any ordinary barn-burning performance.

A newspaper owes it to itself, it owes it to the local theatre and it owes it to the public to keep its skirts clean and make its dramatic columns what they pretend to be—fair and impartial reviews reflecting the opinions of competent writers. If it cannot carry out this duty, the theatre and the public are the losers. It is the duty of the newspaper to tell the truth about the barn-burning, trade-debauching Frohman Syndicate.

ACTORS' SOCIETY NEWS.

The Engagement Department of the Actors' Society has enlarged its business so considerably of late that the rooms set apart for it in the new building of the society are found to be too small for the present need. The Board of Directors has therefore decided to abandon the Play Department in order to give more room to the Engagement Department, which is really the most important in the society's work. Plans are on foot to still further improve the department and to increase its scope.

The rule adopted by the society requiring unknown managers to deposit two weeks' salary when making engagements through the society has proved an excellent safeguard. Under its protection there is no chance for actors being deceived of their salaries or being stranded. They have only to abide by the rules of the society to be entirely safe.

During the past month nearly one hundred of the society and thirty-five non-members have secured engagements through the department. Among them were the following:

Arthur Magill, Taylor, Virginia Warren, Joseph Le Brun, Robert V. Brown, and George C. Stacey, with Frank Kean; Ralph St. George, with Frank Kean; Landing Bowen, Louis F. Morrison, Arthur Garvin, Charles Fleming, J. C. Fulton, Louis F. Morrison, Oscar Graham, Minnie Barrett, Katherine Cushman, Elizabeth Stewart, John Daly Murphy, and Mrs. J. C. Fulton, for the Seattle Stock company; Elsie Vernon, Arthur Jarrett, Charles Island, Frank Andrews, Frank Lee Short, and Eleanor Browning, for the Proctor Stock company; George F. Foster, for the Thibault Stock company; Forrest Cushman, for the Langens of Paris; May Anderson and Charles Harris, with Alden Dams; John T. Nicholson, for At Valley Forge; Mortimer Walden, with John Drew; Wright Huntington, for the Brixton Burglary; Charles Mason and Calvin Tibbitts, with Mrs. Patrick Campbell, and Barney Williams, for Brother Officers.

The Board of Directors, at a recent meeting, elected to membership in the society the following persons: Edward Harrison, Howard Hanson, Thomas L. Gamble, Dorothy Chester, Carol Arden, Sydney Ayres, St. George Hume, Florence Robinson, Cecelia Costello, Lora Mitchell, Mary B. Scott, Adelaide Kelm, C. F. Lorraine, Sherman Rowles, Walter Percival, Augustus Balfour, J. H. Montgomery, Joseph A. Fraser, Clayton Greene, Wm. Carrier, Alfred Kappeler, J. Duke Jaxson, E. Lovat Fraser, and Katherine De Barry.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impudently or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of The Mirror will be forwarded.]

C. R. F. M., Brooklyn: Read the "Dates Ahead" columns of The Mirror.

W. M. F., New York: Pat Rooney, of Pat and Mattie Rooney, appeared at the New York Theatre last season.

INQUIRY, San Francisco: 1. Charles Waldron is the son of Isabel Waldron. 2. Herschel Mayall is a Kentuckian. He has been a member of the Heil, Praxley, Pike and other stock companies. 3. Helen Bancroft is no longer on the stage.

W. H. G., Kansas City: 1. Robert Taber has been a member of Sir Henry Irving's London Lyceum Theatre company. 2. Michael Howard is playing Maryland Calver in The Heart of Maryland. 3. We cannot say; watch the vaudeville department of The Mirror.

J. B. C., St. Louis: 1. Vaudeville monologues vary in length from eight to thirty minutes, and command salaries that range from \$20 to \$1,000 a week. 2. Concerning trial performances, write to vaudeville managers in this city, should you mean to visit here, or it might be possible to secure a trial at a St. Louis theatre.

A. D. P., Denver, Col.: "The Technique of the Drama," by W. T. Fries, published by Houghton, Mifflin & Co., New York, explains the art of dramatic playwriting very completely. A little book giving merely the terminology of the stage and instruction in simple stage-management is published by Dick and Fitzgerald, New York.

C. H. M., Toledo, O.: 1. The cost of "Way Down East" for its recent engagement at the Academy of Music was: Anna Moore, Phoebe Davies; Sophie Amann Bartlett, Robert A. Fisher; Louisa Bartlett, Sara Stevens; David Bartlett, Ulric R. Collins; Kate Brewster, Marion H. Shirley; Frederick Harding, Frank Currier; Hil Hadden, Walter Henry Leonard; Benjamin W. T. Milnes; Martha Perkins, Ella Hugh Wood; Ruth Whipple, Frank Bell; Beth Holcomb, J. H. Bunney; Dr. Wiggins, J. H. Davies; John Campbell Donald; Sam, Glover Ware; Cynthia, Caro Gordin Leigh; Amelia, Jane Millard; Priscilla, Cora Campbell; Hank, Benjamin Acherman; Ellen, Frank Herbert; John, Fred Wallace; Betty, Louise Lehman. 2. See the Correspondence column of The Mirror.

A. B. W., Newark, N. J.: The song, "Dally in Our Alley," that is sung in D'Arcy of the Guards is a very old composition and appears in a number of collections of songs. The Charles H. Dixon Company, New York, can probably supply you with copies of it. The song, "The Maid of Cordova," that is used in Don Caesar's Return, was written especially for the production—the words by Randolph Hardy and the music by Arthur Wood. It is the property of Frank H. Bickart and has not been published. 2. No doubt the owners of many old manuscript plays which have been shelved would be pleased to let them out on royalty. It might be difficult, however, to find the owners of these documents. The Play Department of the Actors' Society or the Dramatists Club might aid you in this matter.

H. W., Philadelphia: Viola Allen made her professional debut in 1882, playing the title-role in Humeralia at the Madison Square Theatre. She was next a member of the Eastern States Stock company and then joined John McCullough, first for small parts and soon after as leading woman. With McCullough she appeared in The Gladiator, Othello, Julius Caesar, and Richard III. In 1886 Miss Allen played the leading role in Deborah at the Lyceum. Her next engagement was with Laurence Barrett in The Plot on the Southside, and then for two seasons she supported Salvini in Insignara, Coriolanus, Othello, King Lear and The Outlaw. She played in The Maid of Cordova, and next starred in The Maid of Cordova. The following season she toured in Humeralia Blind. The season of 1892-93 Miss Allen was leading woman of the Boston Museum Stock company and appeared, among other plays, in Little Lord Fauntleroy, Joseph's Sweetheart, Samson and Delilah, Sweet Lavender, Hans Kirtz, and The Ticket of Leave Man. For three years she was leading woman with Joseph Jefferson, playing mostly in The Slave, a special engagement in The Merchant at the Madison Square in 1897, and appeared in Aristocracy in 1898. After this Miss Allen began her long engagement as leading woman of the Empire Theatre Stock company, during which she acted in Liberty Hall, The Man overboard, Sewing the Wind, The Younger Son, Michael and His Lost Angel, A Woman's Name, Marriage, Bohemia, John G. Downes, A Man and His Wife, Under the Red Robe, and The Conqueror. Next Miss Allen began starring tour in The Christian, that continued for two seasons and was followed by In the Palace of the King, in which she is now touring.

SAID TO THE MIRROR.

FRANK FRANK FRANK, Jackson, Mich.: "I notice that the Corbin Screen Opera Company advertises in your column K-H-M; or, The Selling of Isaac. I hold a copyright on a comic opera in three acts, entitled The Selling of Isaac, and consider any reference to K-H-M as The Selling of Isaac an infringement on my rights."

I. G. MUMFORD: "It gives me great pleasure to state that my advertisement in The Mirror has done very material good. It has successfully sold the time desired."

KATHERINE BARR: "I did not expect to receive any notice in the columns of The Mirror of the fact that I had been in New York, but was surprised to receive the notice of leading women of the stage and the fact concerning my recent tour. Please inform me how I can be reached for the next two months, and my plans."

THE USHER.



The speculators do not meet their troubles this season with philosophy. They continue to furnish additional reasons for their total suppression.

Forced by the activity of the campaign against them to desperate measures they are coming to adopt the methods of the footpad.

On Sunday night, for example, two speculators engaged in a fist fight in front of the Metropolitan Opera House. While they were exchanging blows a lady who tried to pass the fighters and enter the theatre was struck in the face by one of the men. The police were sent for, but before they arrived the speculators escaped.

How many repetitions of similar disgraceful scenes will be necessary before the authorities abolish the speculators' license and thereby put an end to the nuisance for once and for all?

Profitable Advertising gives an account of a situation in Detroit that somewhat parallels the *Commercial Advertiser* case here in New York. According to this publication certain theatre managers in Detroit are engaged in an attempt to make the *News* and the *Tribune*, of that city, stand and deliver. It says:

These papers have for several years given their honest opinions in regard to the plays that come to town, and, of course, these opinions were not always such as to fill the bosoms of the theatrical people with exuberant joy. The managers accordingly decided that this sort of thing must be stopped. So they got their Number 7½ heads together, discussed the matter thoroughly, and then issued their ukase. It decreed that unless the *News* and the *Tribune* requested the resignations of their dramatic critics, no more theatrical advertising would appear in their columns and the pass privilege would be withdrawn. The publishers (curiously enough) resisted this attempt to club them into yielding to the demands of the managers, and immediately placed the following standing notice at the head of their theatrical columns:

This paper is under no obligation to the Detroit theatre for free passes or other favors, and its comments on stage productions are prepared with the one desire of serving our readers and theatre patrons.

This is a laudable stand—one which ought to be taken by a large number of publishers in various parts of the country. Newspapers are too apt to sell their birthright for a mess of pottage, or, in other words, to barter their honest opinions for a few passes or other favors, and the result is that journalism is debased. We heartily applaud the refusal of the Detroit *News* and *Tribune* to yield to the men with the club.

Up to date, so far as I have any knowledge, every attempt of managers connected with the Syndicate to control the columns of honest newspapers has failed.

Frank L. Gardner, who has become a multi-millionaire through his operations in South African mining shares, was quite well known in theatrical circles in New York eighteen or twenty years ago.

Mr. Gardner managed Ada Gray in East Lynne, and later he managed Carrie Daniels in Cad, the Tom Boy. Through his exertions this attraction played an engagement at the Union Square Theatre. Later Mr. Gardner went to Australia and married his star.

In London he became associated with Barney Barnato and other South African stock operators, and with the earnings of his wife's theatrical tours he laid the foundation for what has since become a fortune estimated at \$10,000,000.

In spite of its unfavorable reception at the hands of the English public, Mr. Pinero's play of *Iris* is to be produced in this country next season. According to report, it is to be made the feature of Virginia Harned's starring tour.

Possibly the decision to present this extremely disagreeable play—whose erring heroine's motive for erring in her love of luxury—may be due to the fact that Mrs. Patrick Campbell is playing here successfully in disagreeable plays.

But it must not be forgotten that in Mrs. Campbell's case the circumstances are peculiar. To begin with, there has been a great desire to see her. Secondly, she has won her renown in London in morbid dramas. Moreover, Mrs. Campbell plays for three weeks only in the city of New York, and changes the bill frequently.

It is not at all likely that with all her gifts Mrs. Campbell could vitalize such plays as *Beyond Human Power* or *Marianna* for more than a few performances. Certainly a run in this place for any of the plays in her repertoire, with the possible exception of *The Second Mrs. Tanqueray* would be inconceivable.

Iris has human sympathy or rationalism, according to those that have ably analyzed

the character, than either Mrs. Tanqueray or Mrs. Ebbanith. Wherefore the fate of the production of that play here cannot be otherwise than dubious, despite the interest attaching to everything new that comes from Mr. Pinero's brilliant pen.

A playgoer writes to the Philadelphia Times as follows:

Allow me to use your valuable columns in regard to the low standard of theatrical performances offered to the general public by our theatrical managers. Where shall a respectable man or woman who finds recreation in such resorts go? There is hardly a first-class theatre in the city where the so-called comedy or burlesque, or whatever it is called, is free from vulgarity. Where shall an intelligent man take his wife or child to amuse as well as instruct them? Wherever we go we see nothing but trash—absolute trash—and the performer must be either a clown or fourth-rate comedian who cannot be funny without making an idiot of himself. At first I thought this to be a temporary craze or an epidemic of so-called musical comedies, but which are in reality unmusical conglomerations, offending the ear and taste of the man or woman with cultured taste and everything refined and artistic. This disease seems to have a strong hold upon the stage, and almost every place of amusement, recreation and even instruction is infected with this pest.

No doubt the powers that be of the theatrical "combine" are doing their best, according to their lights, to provide the public with amusements; but the lights of these people do not burn brightly, and in their effort to reduce the stage to a purely commercial institution, they are, of course, deteriorating the character of entertainments, and are unable to supply the demand which the writer of the foregoing letter to the Philadelphia Times voices.

CORA H. WILLIAMS.

The first page of *The Mirror* bears the latest portrait of Cora H. Williams, a player who though young in years has been long enough before the public to gain wide reputation and popularity. She made her debut when little more than a child, and in the ten or twelve years that have elapsed since then she has had a more varied experience than many an old-timer. In every line of work that she has essayed she has won pronounced success.

Miss Williams is a Bostonian by birth, and is connected with several of the foremost families of New England. She is a grand-niece of the noted clergyman, the Rev. C. A. Jackson, and is related to Professor A. Wendell Jackson, of the California University, and Evert Jansen Wendell, of this city. In the Carlisle Paternoster School in Boston Miss Williams received an excellent musical education. Upon leaving the school she immediately accepted an offer to become a member of the Helen Lamont Opera company. Her brilliant voice and vivacity of manner soon brought her into public favor. She was next engaged to appear in the soubrette role in *Old King Cole*, and in the part she made her first notable success. After that engagement she was with Harry and Fay, and later she appeared in the production of *The Sea King*. She then went into burlesque, appearing in *Telephonia* and scoring a hit.

Next Miss Williams turned her attention to the legitimate stage and made a tour of the country with Laura Albert in standard plays. She was quite successful in the drama as she had been in opera and burlesque. Returning to New York, she was engaged to play an important role in the production of *The Sliding Link*. After that she played a season with the Lothrop Stock company in Boston and Providence, and then became a member of the stock company at the Grand Avenue Theatre in Philadelphia.

At the Grand Avenue Miss Williams soon became a favorite. She played a long line of serious and comedy roles there, and for each of her impersonations won high praise from the local reviewers. The next season she was a member of the Hopkins Stock company in Chicago, and then made a tour of the country, playing *Clay* in *What Happened to Jones*.

After this tour Miss Williams went to Mexico for a needed rest. She spent a year there, dividing her days between study and exercise. Upon returning to New York several months ago she decided to devote herself again to the line of stage work in which she began her career, and to that end she has been continuing her vocal studies under the direction of Mrs. Mary H. Skinner. Her voice is now in superb condition, and with the complete knowledge of acting which her varied experience has given her, she is splendidly fitted for leading roles in musical comedy. Her reappearance on the stage in that line of work will be regarded with interest by her wide circle of admirers.

FUNERAL OF KATHIE BRANDT.

The funeral services over the body of Kathie Brandt, the young German actress of the Irving Place Theatre company, who died on Jan. 12, were held in St. Peter's Lutheran Church on Friday afternoon. The interior of the church was draped in black and the outer portals were covered by heavy crape hangings. The bier, which stood at the head of the centre aisle, was flanked on either side with palms and ferns.

The church was entirely filled with friends and admirers of the dead actress long before the services began, and hundreds of people, many of whom held cards of invitation, stood outside the doors, unable to get in. Nearly every German player and musician now in the city went to pay a last tribute of respect to the young woman who during her short residence here had endeared herself to all. Wreaths and flowers were sent by Director Heinrich Conrad, the members of the Irving Place Theatre company, the members of the Germania Theatre company and by a number of individuals.

The services were conducted by the Rev. Edward Moldenke, pastor of the church. Franz Kierschner, the dean of the German players in America, delivered the funeral oration. The musical programme was especially fine. Madame Schumann-Heink, of the Grau Opera company, sang "Vater Unser;" Handel's "Largo" was played by Gregorowitch, the violinist, and Mr. Schneider, the organist, played "Der Tod Und Das Mädchen" and the "Dead March" of Beethoven. Albert Reiss, of the Grau Opera company, who was engaged to be married to Frank Brandt, occupied a pew near the chancel.

After the service the body was taken to the steamer *Palatia*, which will bear it to Germany. The burial will be made in Berlin, the home of Frank Brandt's parents. Herr Reiss sailed on the *Palatia*, in charge of the remains.

PLANS OF E. H. SOTHERN.

E. H. Sothern's next New York engagement will begin at the Garden Theatre Dec. 27, and during it he will present *If I Were King* and *Hamlet*. Before coming to this city Mr. Sothern will tour in *If I Were King*, and Mr. and Mrs. Sothern (Virginia Harned) will spend the summer in the Alps.

AN IMMENSE SUCCESS.

Frances Boyden, the phenomenal young American cantatrice, is creating an immense success with *Imma* and his band. The organization, numbering sixty people, is looking a transcontinental tour for the season of 1902-3.

MRS. FISKE'S SEASON.

Mrs. Fiske's engagement at the Manhattan Theatre, covering nearly five months, will close this week, and on Monday next she will enter upon a tour that will include Chicago, Milwaukee, St. Louis, Indianapolis, Louisville, Cincinnati, Pittsburg, and Boston.

Mrs. Fiske's engagement at the Manhattan Theatre has been notably successful, and during her first season at that house, which will hereafter be her New York headquarters, she has attracted a most distinguished clientele. In fact, it is doubtful if any of the playhouses of the past in this city that are noted in the records for their exceptional patronage as well as for their achievements ever enjoyed a more noteworthy support than that that has marked the Manhattan this season.

In accordance with the plan outlined by the management of the Manhattan, two new plays have been produced during Mrs. Fiske's engagement. The first of these, *Miranda* of the Balcany, ran for nine weeks to excellent business. The second, *The Unwelcome Mrs. Hatch*, has filled a like term successfully.

The last week of Mrs. Fiske in New York until her return from her tour will be the most active of the season, involving as it does social as well as professional duties. On Sunday afternoon Mrs. Fiske attended a reception given to her by Mr. and Mrs. Walston H. Brown, of Gramercy Park.

This (Tuesday) afternoon, in the large ballroom of the Waldorf-Astoria, Mrs. Fiske will appear in Mrs. Oscar Beringer's one-act play, *A Bit of Old Chelsea*, at a benefit given for the Summer Rest, a charity under the patronage of the persons most prominent in metropolitan life. This will be one of the most notable gatherings of society of the season. Among the patronesses are Mrs. John Jacob Astor, Mrs. Charles B. Alexander, Mrs. Jose Ayman, Mrs. J. Muhlenberg Bailey, Mrs. John Sloane, Mrs. William D. Sloane, Mrs. Bradish Johnson, Mrs. Vanderbilt, Mrs. J. Pierpont Morgan, Mrs. Edward King, Mrs. Herbert Batteries, Mrs. Hilbourne Roosevelt, Mrs. Edmund L. Baylies, Mrs. Robert Winthrop, Mrs. Bronson, Mrs. Hamilton McK. Trembly, Mrs. Richard Irving, Mrs. Charles T. Barney, Mrs. Henry Hastings Ripley, Mrs. Benjamin Knowles, Mrs. James A. Scrymger, Mrs. Charles de Rham, Mrs. H. Mortimer Brooks, Mrs. Francis Dana Winslow, Mrs. George Lewis, Mrs. Lloyd Bryce, Mrs. Howland Davis, Mrs. Alexander Van Benschoten, Mrs. Morgan Dix, Mrs. William W. Shippen, Mrs. Philip Rhinelander, Mrs. McVicar, Mrs. William Barclay Parsons, Mrs. Morton Orin, Mrs. Lewis J. Within, Mrs. Townsend, Mrs. Bryce, Mrs. William C. Palmer, Mrs. Paul Dana, Mrs. Butler Duncan, Mrs. William F. Taber, Miss Rutherford, Miss Rhett, Mrs. Edward Walsh Humphreys, Mrs. Charles M. Lea, Mrs. Henry Dimock, Mrs. Henry Clewa, Mrs. Anson Phelps Stokes, Mrs. Dallas Bache Pratt, Mrs. James Gerry Gardiner, Mrs. Julia Chester Wells, Mrs. Cassa Casella, Mrs. Cass Leedy, Mrs. William B. Dodge, Mrs. Edward Livingston Ludlow, Mrs. Joseph S. Auerbach, Mrs. Walter G. Oakman, Mrs. Charles Marshall, Mrs. Henry Tozer, Mrs. Frederick Edey, Mrs. David Morrison, Mrs. Francis H. Bosworth, Mrs. William Bayard Cutting, Mrs. Arthur Masten, Mrs. William M. Polk, and Mrs. Lorillard. At the conclusion of the performance a reception will be tendered to Mrs. Fiske and her party.

The committee includes Miss Florence Rhett, Mrs. Hilbourne Roosevelt, Mrs. Francis Dana Winslow, Mrs. Walter G. Oakman, Miss Anne T. Morgan, and Miss Georgia Shippen. On Thursday afternoon, with her company, Mrs. Fiske will give a performance of *The Unwelcome Mrs. Hatch* at the Manhattan Theatre for the benefit of the Begonia Angustana, located at 118 East 10th Street, a home for young women out of employment under the charge of the Sisters of Mercy.

Mrs. Fiske's last week at the Manhattan will have a special interest from the fact that she will on Wednesday evening and during the rest of the week appear in Mrs. Oscar Beringer's one-act play, *A Bit of Old Chelsea*, in conjunction with *The Unwelcome Mrs. Hatch*.

Mrs. Fiske has not in several years been seen in the character of *Alexandria Victoria Belchamber*, and this role will afford a remarkable opportunity for artistic contrast in juxtaposition with that of *Marion Hatch*.

Mrs. Fiske's company, to be seen with her on tour, includes Robert T. Haines, Brandon Hurst, Max Fegman, James Young, Phillips Smalley, Frank McCormack, William Parker, H. H. Wright, Claus Beger, Elsie Morrell, Annie Ward Telford, Emily Stevens, Carlotta Wilson, Marion Ten Eyck, Victoria Addison, Helen Ashley, Florida Pier, Louise Delmar, Rose Tiffany, and Lillian Chaire.

EDWARD J. HOLDEN DEAD.

Edward J. Holden, the actor and manager, who was for many years prominent in theatricals on the Pacific Coast, died at a private hospital in San Francisco, on Jan. 11, of typhoid pneumonia. Since the death a fortnight before of Maud Miller, with whom he was professionally associated, Mr. Holden had been in a state of great mental depression. Thus he fell a victim readily to the malady that attacked him, and from the first small hopes were entertained by his friends for his recovery.

Mr. Holden was born in California and began his dramatic career twenty-two years ago as a member of the stock company of the old California Street Theatre. He was then only seventeen years old and, naturally, was cast for the most insignificant parts. One night, however, chance favored him and he rose to considerable prominence at a board. Sheridan, the star of the company, was billed to play *Hamlet*, but at the last moment sent word that he was too ill to appear. To the amazement and much to the relief of the manager, young Holden came forward and volunteered to go on in the part. In the emergency his offer was accepted and he played the role in fashion very creditable indeed, considering his short experience.

During the next few years Mr. Holden learned something of the business side of the theatre, and when still in his early twenties he became Lewis Morrison's manager. Later he was with Webster and Brady in the same capacity. He was next associated with the late Walter Morosco in the management of the Howard Street Theatre. He leased and managed the Grove Street Theatre, San Francisco, for three years, but through an unfortunate production of *Cinderella* he lost heavily and returned to the employ of Morosco at the Grand Opera House. Later he leased the Alhambra Theatre and established therein a stock company from New York. The venture was unsuccessful.

Mr. Holden then returned to acting and for several seasons was one of the leading members of the Landers-Stevens Stock company at the Dewey Theatre. Again he tried management, this time opening the Macdonough Theatre with a company headed by Maud Miller, daughter of the famous Joaquin Miller. A few months ago he started with Maud Miller on a tour of the coast, presenting *A Forty-Niner*. The company soon went to wreck. Grief over the failure is supposed to have been the cause of Miss Miller's death, and it is said by his friends that Mr. Holden really died of a broken heart.

The funeral services were held in San Francisco and were attended by many of the dead actor's associates and members of the several societies to which he had belonged.

BELASCO LEASES REPUBLIC.

David Belasco leased last week from Oscar Hammerstein the Theatre Republic for a period of ten years beginning May 1. Mr. Belasco will devote the theatre to his attractions, Mrs. Lucile Carter, David Warfield, and Blanche Bates, who will play annual engagements at the Republic hereafter. Other productions may also be made. Mr. Belasco will reconstruct the stage and build a new entrance to the Republic. Eleonora Duse and Viola Allen, who were to have played the Republic next season, have been transferred by Mr. Hammerstein to the Victoria.

Robert Rogers, comedian, at liberty.

PERSONAL.



BRADFORD.—Edith Bradford, whose portrait heads this column, has won a conspicuous success in the production of *My Antoinette* in Boston. Miss Bradford has a voice of excellent quality, and possesses an added advantage in personal attractiveness.

BOYD.—Archie Boyd has been engaged by Rich and Harris for Jim Bludsoe, opening at McVicker's Theatre, Chicago, March 10.

DODSON.—J. E. Dodson has been engaged to play *Simonides* in the London production of Ben Hur.

COQUELIN.—Constant Coquelin began an engagement in Berlin, Jan. 12.

HARNED.—Virginia Harned has been selected to play the title-role in the New York production of Pinero's *Iris* next season.

BRANDT.—Edwin Brandt will resign from in Old Kentucky on Saturday to rehearse with Robert Edson in *Soldiers of Fortune*.

BROOKS.—"Squaring Accounts With Fate" is the title of an interesting story by Irving Brooks in the January number of the *Nichols Magazine*.

MCCARTHY.—Justin Huntley McCarthy, Jr., author of *If I Were King*, sailed for England on Saturday. He is writing a play for William Faversham.

DE VERE.—George F. De Vere celebrated in Boston last week the completion of his thirteenth year with William H. Crane. The event was observed by an impromptu reception in Mr. De Vere's dressing-room.

SCOTT.—Grace Scott has been engaged by Henry B. Harris for the role of Hope Langhorn in *Soldiers of Fortune*, in which Robert Edson will star.

GROSSMITH.—George Grossmith will begin his tour here, under the management of Charles Ellis, at Mendelssohn Hall. His entertainment will consist of musical, burlesque monologues, such as those he made so popular on his former tour. Mr. Grossmith will arrive in New York from London on the *Oceanic*, on Jan. 29.

SMITH.—H. Reeves Smith opened a tour in *The Tyranny of Tears* at Montreal last evening.

ITS CHARACTER DISCLOSED.

San Francisco, Cal., Dec.

In a recent number of *The New York Dramatic Mirror* was printed the following letter:

ST. LOUIS, Nov. 30, 1901.

To the Editor of *The Dramatic Mirror*: I wish to let you know that all the actors and actresses in the Ben Hur company have been forbidden by A. L. Erlanger to use the *Christmas Mirror* for advertising in any way, shape or form, and they are ordered not even to buy it. These instructions were given to them when they drew their salaries. The intimation is that unless they obey they will lose their positions.

A MEMBER OF THE BEN HUR COMPANY.

The Dramatic Mirror is fighting the infamous Theatrical Trust, which has degraded the drama by department store methods, has made veritable slaves of our best actors and actresses, and by powerful commercial methods has forced genius into the background and pushed mediocrity to the front.

The *See* is glad this Trust is using the methods of the slave-driver. This paper rejoices that the Trust is following up the attempted bulldozing of the *New York Commercial Advertiser*, because that journal dared to print truthful criticisms, by this arrogant and shameful treatment of its own employees.

And the reason for the *See's* rejoicing is that the Trust is thus making public the character of its methods and purposes far better than could be done in columns of argument by those who oppose its infamies.

The American people love honesty and fair play. The Theatrical Trust is itself forging the thunderbolt that will rend it asunder.

PRISONERS TO ACT.

Warden Hunter, of the Anamosa, Iowa, Penitentiary, has organized two dramatic companies among the convicts, and "Way Down East" and *The Man from Mexico* are being rehearsed. The prison scene, in the latter play, will no doubt be realistic.

Week Ending January 25.

Republic—Mrs. Patrick Campbell.

Mrs. Campbell's popularity in England is readily understandable. A woman of singular intellectual attractiveness of a beauty that is both intellectual and physical, she always interests, and at times fascinates. Her movements are graceful and expressive, and her voice is of rich tones. Of her gifts as an actress there can be no question. She has at her command the art of drawing the whole gamut of emotions, and especially can she simulate an intensity of

Long after the curtain has fallen, and stage picture of the humble Norwegian home given place to the actualities of New York the spoil of Bayard Rustin's story remains. Impression made by this wonderful tragedy not to be eradicated. Over Avenue—Bayard Rustin never put the pale of man's prerogative stripes, awful theme Norman has chosen. With his genius he has developed a story to

Play in four acts by Arthur W. Pinero. Re
vised Jan. 20.

Mrs. Campbell opened the second week of her engagement last evening with Flinero's The Notorious Mrs. Ebbsmith, first produced here by John Hare several seasons ago. This play will be offered also this (Tuesday) and Wednesday evenings and at the (Wednesday) matinee. At the Wednesday matinee Magda will be repeated, an on Thursday evening The Second Mrs. Tanqueray will be the bill. On Friday and Saturday evenings Mrs. Campbell will produce, for the first time here, José Echegaray's drama, Mariana Reviews of Marlana and The Notorious Mrs. Ebbsmith will appear in Ten Minutes next week.

For her final week, beginning Jan. 27, Mrs. Campbell will present The Second Mrs. Tanqueray on Monday and Tuesday, The Notorious Mrs. Ebbsmith on Wednesday and Thursday, Mariana on Friday, and The Happy Hypocrite and The Power on Saturday. There will be no matinee at the Republic during the week, but on Tuesday and Thursday afternoon.

Irving Place—Two Irons in the Fire.

Don Diego	Adolf Zimmermann
Hodges	Gustav von Hertlin
Don Costa	Hilwig von Gellmann
Don	Otto Kuper
Don Clara	Anton Jäger
Don	Maria Schardt
Don Felix	Vladimir Schastny
Don Leopold	Klaus Kohnenwirth
Don	Max Hensel

A three-act version, in German, by Friedrich Adler, of Calderon's comedy, *Don Juan Tenorio* (as *Tramé* in the original title, *Don Juan Tenorio* in the original title, *Don Juan Tenorio* in the original title) had its initial performance in this country at the Irving Place Theatre last Tuesday night. Its German title, so less appropriate than its Spanish, is *Two Irons in the Fire*. The translation is a free one, in verse, and certain changes have been made from the original text, without, however, impairing the amusement-making quality of the piece. The basic idea, as in the original, of one person masquerading as two, is essentially the same as that of *The Twin Sisters*, presented at the theatre last spring by Agnes Norma. But of the two plays the present one is the more interesting, because the masquerader is soon suspected and the greater part of the play is devoted to his clever attempts to keep up the deception whereas in the other play, the wife, pretending to be her own sister, has perfectly clear sailing.

There is an element of suspense in the play which never allows the interest in the drama to flag. Don Diego to flag. We think he is trapped when, presto! by some ingenious trick he succeeds in averting the disclosure, which sooner or later must come. When it finally comes, we part with regret from this charming exponent of the comedy of intrigue. The plot is admirably constructed. Situation follows situation in logical sequence, and the action of the loose threads of the plot is gathered into a strand. A surprisingly large number of maxims can be found in the dialogue. Most of these are put into the mouth of Rodrigo, Don Diego's servant.

The comedy was admirably fitted to the talents of Adolf Zimmermann, for whose benefit it was given. He presented a handsome figure as Don Diego. His acting is always light and graceful as the part required. He gave a life-like picture of the light-hearted, devil-may-care cavalier, smiling from hand to mouth, but in spite of that always cheerful, and loving, not so much the ideal woman as the sex in general.

ginal woman is the same as follows: Don Diego, the plotter, is a rich, powerful, and influential man of Granada. He has been forced to fly from his native city because of a duel, and is domiciled temporarily in Madrid. He meets there two young women, both beautiful. The one, Dona Clara, is clever but poor; the other, Dona Clara, is rather stupid but wealthy. Don Diego attaches himself to both and is in a two-way choice. He chooses, although he is a servant, Rodrigo, strong enough to prevent any interference with his scheme of winning court to both girls until he has finally made his choice, he has introduced himself at Don Benta's house as Don Dionysio, and at Don Clara's house as Don Diego. The two girls are friends, and their first meeting takes place at Don Diego's Madrid home. He glorifies the merits of their respective lovers. Each describes to the other her admirer, and the natural conclusion is that there is a wonderful resemblance between Diego and Dionysio. Now the subject of the investigation appears. Cool and untruffed, he pays his court to Clara and ignores Benta until he is introduced to her. Benta feels sure that he is her lover, so the slight delay between her by him cuts deep. The next day Dionysio appears at her house. He declares to her that he was never at Clara's house, that he does not even know Clara, and that his relations, together with his protestations of affection for her, make her waver in her suspicions. To make absolutely sure, she asks him to go with Dionysio to Clara's house at that time. But when Dionysio to call upon her at that he, Diego, however, rises to the situation. With Leoncio, upon loans from whom he has depended for a living for some time, he works up a clever trick. Rodrigo is to pick a quarrel with the master before Benta's house. The duel is to result in which Diego apparently kills his rival. Then, under the cover of darkness, he is to disguise himself and drag Diego off to jail. Out of sight of the house, the supposed policeman releases his prisoner, who returns to the scene of the duel. Diego. The plan works well. Benta, who sees the insult and the duel, is convinced that she was wrong in her suspicions. But she chafes over her mind which she has given up. She is then introduced to Don Felix, who has been a suitor for her hand, and to Don Leoncio, enamored of Clara that he is Diego and Dionysio, both in it. Benta takes revenge in Felix's arms and Clara who has meanwhile appeared, promises to become Leoncio's wife. As they leave the scene Don Diego tells Rodrigo that he is not discouraged by his misadventure. He concludes his story with the thought that there are many other women in the world.

The role next in importance to that of Don Rodrigo, his servant, which fell to the lot of Gustav von Seyffertitz. He was extremely well made, but he made one mistake, however, in burlesquing the part too much, yet it was through this lapse that he gained many of his laughs. Vladimir Schanberg and Eugen Hohenwirth did as the two lovers, Felix and Leonide. In small part of Don Sancho Max Hilsner was excellent. The women's parts in the play were passively small, but they were played by the Italian actress, Ilse Steiner. Hedwig von G. was as Donna Beatrice, and Agnes Bittner as Clara. Clara depicted the character with grace and delicacy.

URIEL ACOSTA

For the benefit of Alexander Rottmann, Crutskow's powerful drama, "Urie! Azo," revived last Friday evening before a large audience. Harry Rottmann covered his himself in the title-part, giving a splendidly full and impressive performance of the recalcitrant Jew. With his strong personality, rich and admirable elocution, he was fully equal to the demands of the very exacting role. He von Ostermann was a sympathetic Judith. My Heremann did an artistic bit as the old rabbi. A tendency to play to the audience was the only flaw in his work. Heinrich brich as another rabbi was also excellent. Vladimir Schenberg filled creditably the less role of an American. Creditable performances were given by Fanny Klumpp, Dr. Max Handels as Maxime, and Meta Sung Auer's mother.

American—Madame Sans Gene.

The Greenwall Stock company, at the American Theatre, excelled itself last week in both scenic splendor, handsome costuming and brilliant stage effects, in the revival of *Madame Sans Gêne*. Some of the original scenery costumes of the Kathryn Kilder production was used. The performance was received with manifestations of approval rarely equalled in this town even at the American.

Artistically, the presentation was successful; the taste of the producers of the play. This purpose was admirably accomplished; no little credit is due, therefore, to the producer and to the stage-manager. Viewed from a different point of view, the presentation was of no value in any, and altogether lacking in effect. Yet it was dramatically strong, and on the very points that most offended good taste won the greatest applause from the audience.

Jessamine Rodgers in the title-role gave a portrayal of the nobility of spirit, of the self-sacrificing generosity, of the self-sacrificing sincerity, which was particularly effective in the production of these qualities. She appeared as a woman of the people—though not particle of the French people. Her manner and her good nature were broadly Anglo-American. She did not touch the note of the French, the





THEATRES AND MUSIC HALLS.

Keith's Union Square.

Johnstone Bennett, assisted by Tony Williams, presents A Quiet Evening at Home. John C. Bowler gives his illustrated "Travelogue" on the Passion Play at Oberammergau. The Three Blondes are retained for another week in their pantomime, and Gaiety's menagerie returns. Linton and McIntyre present Dr. Quack of Quackebush, and others are Smith and Palmer, Frank and Don, Mr. and Mrs. Harry Thomas and company, the Bellows Smith and Chisholm, Fitzpatrick and Tupper, H. M. Levett, and the Biograph.

Tony Pastor's.

The list of attractions for the week includes Sam, Kitten and Clara Morton, Jones, Grant and Jones, Talbot and Davison, Joe Flynn, the Brownings, Clifford and Dixon, Mooney and Holborn, Jacklin and Ingram, Gilson and Countess, McCune and Grant, Willard H. Reed, G. Burhardt, the vitagraph, and, as an extra attraction, the Four Collyrs.

Proctor's Twenty-third Street.

The bill features the Pony Ballet. The Cycle Whirl is retained. Eva Williams and Joe Tucker, in Henny's Finish, play a return engagement. Her Friend from Texas introduces Francesca Redding and company, while others are Dooley and Kent, Lawrence and Harrington, Little Fich, Loney Haskin, James H. Collins, the Drummers Quartette, and the kalatechnoscope.

Proctor's Fifty-eighth Street.

The British Burglary, introducing W. J. Ferguson and others of the original New York cast, is given by a company specially organized for the production. The vaudeville between acts will have the Two-Act Japs, Madame Henny's dog, Franz Hildridge, and the kalatechnoscope.

Proctor's 125th Street.

At the White Horse Tavern is the dramatic feature, members of the stock company also appearing in Burlesque Hilarity. The Six Tyrannos are features of the vaudeville between acts. The Five Horses, James J. Norton, the Carmen Sisters, and the kalatechnoscope are also on view.

Proctor's Fifth Avenue.

Members of the Proctor Stock company present The Mysterious Mr. Eagle. Shown and Warren, Canfield and Carleton, the Three Blondes, George Evans, Fells and Samson, Gus Williams, Pierce and Light, and the kalatechnoscope are the vaudeville numbers.

Weber and Fields'.

A Sunday paper printed a picture of the male members of the famous stock company at this vaudeville little theatre, and, it is said, probably truthfully, that the picture was the largest half-time cut ever published in a newspaper. But it wasn't nearly large enough to convey any notion of the popularity of the favorite players who continue in Holly Tolly and The Cur and the Judge, with another fabulous advance sale. The Tuesday matinee is still the bright, sparkling professional event of the theatrical week.

Hartig and Seaman's.

The list is headed by the Russell Brothers in A Romance of New Jersey. Mr. and Mrs. Charles T. Ellis in Mrs. Hopper's Music Teacher, Lew Kelly, Armin and Wagner, the Lethal Sanguine Quartette, Hayes and Suits, Ethel Robinson, the Three Fortini Brothers, and Williams and Adams.

New York Winter Garden.

The Winter Garden has the call as a novelty these days and nightly the beautiful event is changed. The Supper Club continues the bill. A new feature, Mr. Little's Gypsy Queen, has been introduced, and offers every opportunity for Virginia Smith and Thomas Q. Sanderson to display their abilities.

THE BURLESQUE HOUSES.

Dewey.—The City Sports provide the bill for the week.

Minn's Bowery.—The Knickerbocker Burlesques are the week's attraction.

London.—The Jolly Grass Widows are entertaining the Boweryites.

Olympic.—The Big Sensation is the week's programme in the uptown section.

LAST WEEK'S BILLS.

Tony Pastor's.—You never can tell how things are going to go at Pastor's, and therefore York and Adams, who by all accounts made all kinds of success elsewhere, only went fairly well in the top-line place. Their work is fast, but somehow it didn't seem to be fast enough for the Pastorians, who were on familiar terms with pretty nearly every gag before the same was reached. You cannot approach the Pastor clients with kid gloves, nor yet with mits, and they seemed to be trying to do something of this sort. The act that made an immense hit at Keith's a few months ago did not repeat it at Pastor's, and there you have the analogy. Figure it out to suit yourself. The audience are somewhat different, maybe, but the theatres are less than two blocks apart. It's worth thinking over. Lee and Kingston, who made a large-sized hit at Proctor's Twenty-third Street the week before, upon the occasion of their American debut, got pretty much moved under by a bad place in the bill, being appointed to close the programme next to the picture machine, considering which they really accomplished wonders. They worked quite as valiantly as they had at Proctor's and that was well enough for anybody. George Gorman and Florence Kappeler blew into town and gave a fair sketch that served to introduce some good dancing by Miss Kappeler. Sullivan and Paquin had reverted to an old act and scored a prodigious success as a novelty and a tough girl. Miss Paquin is a charming dancer and her partner is a delightful singer, and the only pity is that the sketch affords them no chance to act, for they both show symptoms of being honestly able to do so. However, they made one of the biggest popular hits of the bill, sharing the big-

gestness with Mitchell and Maroon, who put on a really fine act presenting an old-fashioned minstrel first-part, with just one end-man and an interlocutor. The glorious way in which this bit went must have been a joy to every old-time minstrel that dropped in at Pastor's. The performers were clever enough to retain a few of the jests of our forefathers, along with a lot of new ones, and they made the combination go with a rush to rejoice the soul of any true lover of legitimate minstrelsy. The act was a great big winner from start to finish. Forbes and Quinn did a neat dancing and harmonica specialty in which Quinn's dancing was as good as any that is going and Forbes' harmonica playing would have been equal to any if he had not fallen down in so many of his tricks, either for comedy purposes or because he couldn't help it. The repetition of

wished, but seldom found. His conviction in singing is a positive delight, and the devil-may-care manner of his acting attracted the ideal Gringols. Mr. Edwards' mistakes are unusual and thoroughly in keeping. The song was capably supported by W. V. Hanson, Charles Stone, Ada Nevil, and Laura Jeanne O'Brien. The tremendously hearty manner in which the little play was received beautifully upset all the arguments of those behind-time souls who still maintain that vaudeville audiences do not want and cannot appreciate thoroughly meritorious, high-class work. Probably no class of audience that can be discovered are quicker to recognize real merit and none are more ready to reward it. Mr. Holcomb's arrangement of Gringols is far more appealing than the cumbersome old book play, and as acted by Mr. Lind, it goes with a vim and dash as refreshing as it is truly unusual. The Three Blondes contributed an assortment of comedy acrobatics that were well esteemed. The Galamborough Octette, that held forth all last summer at the Paradise Gardens, came back to town and repeated their earlier success in their graceful and harmonious specialty. Fields and Ward won out in their accustomed gladsome way in an impossible mélange of delicious conversation. Al Fields is irresistibly funny, no matter what he attempts to do, and his partner is one of the best "foolisms" imaginable. They might have taken two or three more calls if they had wanted to do so. John T. Thorne and Grace Carleton scored, as always, in The American Jester, and kept the populace in roars of laughter. The Dillon Brothers rolled off parodies by yards and yards, and all at such terrific speed that one was constrained to suspect the existence of some automatic forty horse-power attachment on their breathing apparatus. Most of their material was pretty good and it went very well indeed. Martinetti and Sutherland did a fine eccentric dancing specialty that was warmly received. Other numbers were the Burto-Lowande Bijou Circus, McIntyre and Primrose, the Lamoles, Zimmer, John Geiger, John F. Clark, the stereopticon, and the Biograph. Enormous business.

Proctor's Twenty-third Street.—Mr. and Mrs. Edwin Milton Royle, assisted as before by

as Clara, and Susette Jackson as Otilia. The comedy was handsomely staged. The stock company likewise revived Clay M. Gorman's excellent burlesque, Burlesque Hilarity, which was originally borrowed from a Lumber gambol to gladden Around New York in Eighty Minutes, a memory of the latter days of the defunct Koster and Allen's Music Hall. This made an immense laughing hit, and Walter R. Seymour won a complete triumph as Hiram. The work, too, was contributed by Charles M. Sawyer, Duncan Harlan, Verne C. Armstrong, Ashley Miller, Richard Vivian, Ralph Dean, Julian Reed, Ada Levick, and Adeline Radcliffe. The vaudeville department was headed by the beautiful little tiddie, James J. Norton, who sent the people into hysterics of laughter upon his entrance, and kept them there until he wound up by doing the work of the card boys. The other, absolute and supreme insanity of his monologue is as incomprehensible as it is laughable, and it is just as funny, no matter how many times one hears it. From Hildridge was on hand, too, with a monologue and won his regulation house. His timely talk and his telling songs ran high in favor and made him a first place in popularity. Lawrence and Harrington got away with their never failing success as the Bowery boy and the tough girl, Ida Allen sang pleasantly, and the others were Marie C. Way, Edward Lonsdale, the Three Tyrannos, and the redoubtable kalatechnoscope. Big business.

Proctor's Fifty-eighth Street.—Section B of the Proctor Stock company put on George W. Broadhurst's farce, Why Bunch Left Home, and acquitted themselves creditably. H. J. Corbitt was a capital Smith, Mabel Montgomery was a delightful Mrs. Smith, and Basile Lea Lottina was first-rate as Lavinia Daly. The other roles, as well as those in the curtain-raiser, The Fair-weather Claim, were capably enacted by George Neville, William Gerald, Frank Kendrick, John Chandler, Pearl Evelyn, Hilda Vernon, Maudie Wilson, Florence Leslie, and Cecylie Mayer. Captain Webb's noble soul headed the vaudeville contingent and bawled it well. Their little trip system had not tempted them to forget any of their cunning, and they dealt out a line of real specialties which your average citizen could no more equal than he could start an air ship at a moment's notice. Kitten Mitchell appeared, too, with her charming talk and songs, which have won for her, justly, the title of the Lady Graceful of Vaudeville; and James Richmond Glenroy was there, with his wild-eyed chatter which has earned for him the name of the Man with the Green Goggles, but which might be amended almost without limit. Collins and Hardi did excellent acrobatics, and the redoubtable kalatechnoscope did the rest. Big business.

Proctor's 125th Street.—Hoyt's A Temperance Town was creditably enacted by a detachment of the Proctor Stock company, and so was the curtain-raiser, Mr. or Miss. In the vaudeville contingent were seen A. O. Duncan, Little Fich, Haines and Vidocq, George W. Day, and the ever faithful kalatechnoscope. Large audiences.

New York Winter Garden.—The stock company continued to big business in Sydney Rosenfeld's musical comedy, The Supper Club, which has been rounded into enjoyable shape, and went with dash and ginger. New specialties and novelties in the song line helped on the merriment, and the truly beautiful root came manded, as usual, unlimited admiration. The people of the company who have specialties up their sleeves are continually accorded more scope for the exploitation of such, and the result is most agreeable and welcome.

Webster and Fields.—The stock company continued in Holly Tolly and The Cur and the Judge to the regulation capacity business. Fritz Williams' burlesque of Jan Kubelik, the young Hungarian violinist, was the newest interpolation and it made a decisive hit. For the rest, both Holly Tolly and the travesty on The Girl and the Judge went as merrily as ever and caused unbounded merriment.

Hurtis and Seaman's.—Capacity houses greeted a strong bill, that included Gorman and West, the Blues City Quartette, the Farnes Brothers, Louise Buchanan, Wayne and Caldwell, the Minnie Delmore and company, John Karnell, the Nelson Comiques, and the vitagraph.

The Burlesque Houses.

Dewey.—The Imperial Burlesques entertained big audiences, presenting a capital olio including Barton and Ashley, Darnody and Corson, Swor and Stone, Cain and Tenbrooke, Edna Ulline, Williams and Aleena, and Blanche Newcomb, along with two lively burlesques.

Minn's Bowery.—Weber's Dainty Duchess, headed by Letta Meredith, drew large attendance and gave a fine performance.

London.—The Little Magnets, with John Fleming as a special feature, amused large delegations of down towners.

Olympic.—The Trocadero Burlesques moved uptown for the week and pleased the Harlemites.

JAMES J. NORTON.

James J. Norton, known to the vaudeville world as "a fellow of infinite jest," is pictured in our present issue. He has been in vaudeville for the past fourteen years and occupies an enviable position among the leading monologists of the day. His style, peculiarly his own, possesses a magnetism that seems to captivate an audience from the start. His jokes, songs and business are original with him, and his name has been a feature on the Proctor circuit for the past ten weeks. He is a simple wit that never fails to grasp an opportunity to secure a laugh, and his performances are seldom a little because of his promptly songs and recitations. It matters not how often one may have seen him, it is impossible to refrain from laughing at his monologue. He will play a return engagement upon the Proctor circuit in April, and will be seen next season in a farce-comedy entitled The Wrong Man, which title, of course, cannot possibly apply to the star.

PAPINTA'S HEADLINES AND LINES.

W. J. Halpin, manager of Papinta, writes: "Your Detroit correspondent, speaking of the opening of Moore's Temple Theatre, failed to mention that there were two separate bills; one was headed by Papinta and the other by Marshall P. Wilder. Mr. Wilder opened in the afternoon with the company that he headed and Papinta opened at night with the company that he headed. I write this in justice to Papinta, as he never plays unless he is in the feature. Papinta closed her week at the Cleveland Empire on Jan. 11 and created a furore. She was at San's, Buffalo, last week, thence going to her ranch in California to rest for a few weeks before opening on the Orpheum circuit. She has twelve thoroughbreds at Oakland and will race six of them this season and the other six will be sold at the Corrigan and Sprackles and Papinta sale late in this month in San Francisco. Her horses have all showed well in their work, and it looks as if Papinta's stable and colors will get a few brackets this year.

CHRISTMAS IN GERMANY.

Irene La Tour, writing from Frankfurt-on-Main, Germany, on Christmas Day, says: "Although we are nearly 4,000 miles away from home, we have tried to bring ourselves as near to you as we possibly could. We discovered a fine turkey and also some cranberries in the Market Halle yesterday. We invented a little German olio in these and other commodities, and, with a tiny Christmas tree, we have contrived to pass two or three hours imagining that we were in good old New York. Count Frederica, with his wife and son—who are now living in a new act under the name of Count and Countess—were our guests at dinner, and we certainly enjoyed ourselves. We are eagerly waiting for the Christmas Mirrors, which should arrive next Saturday. We get each week's issue promptly through the Anglo-Am-

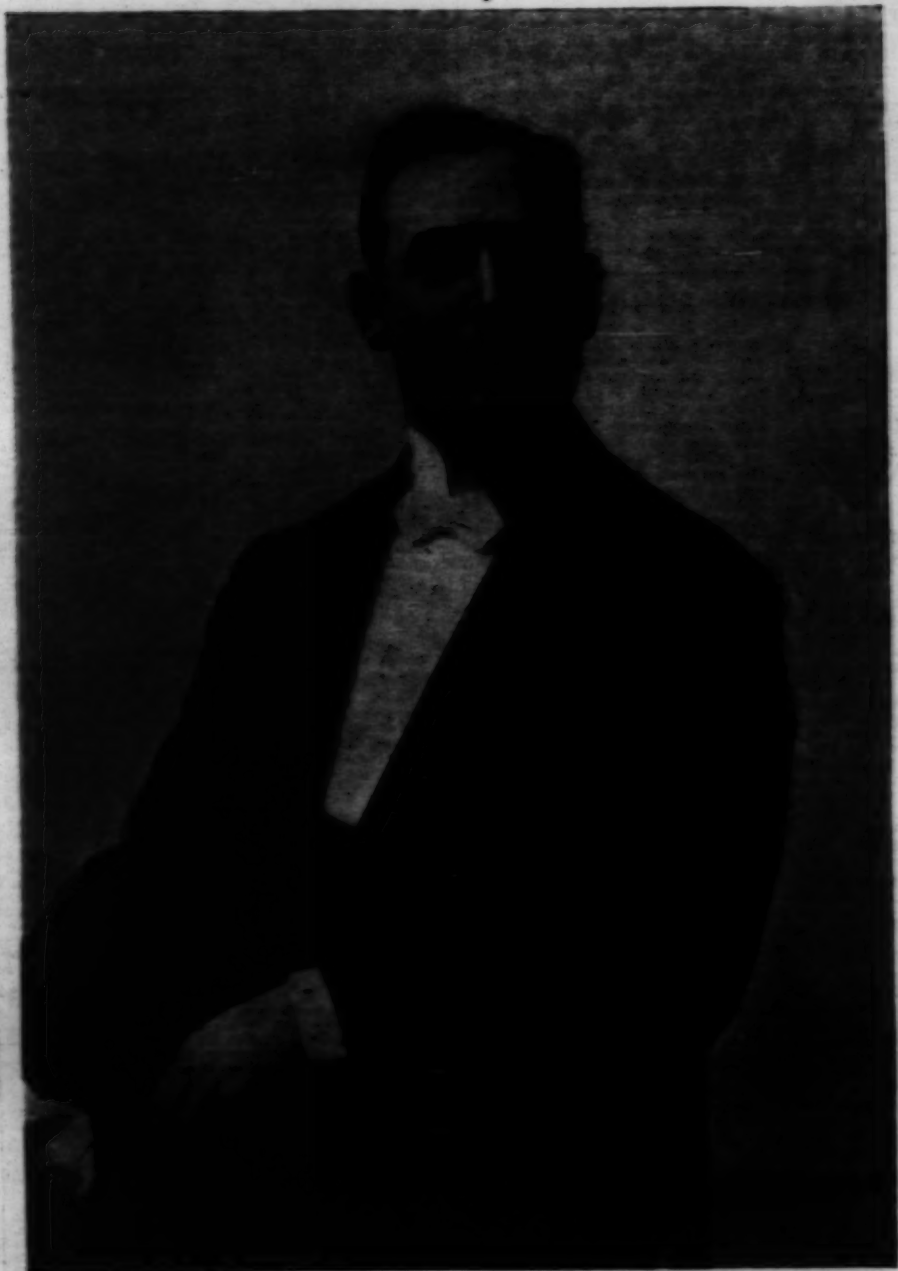


Photo by White, K. F.

JAMES J. NORTON.

failures, at first amusing, soon became tedious, and were better if avoided. Archie Gaurin, a Chicago choir boy, sang very much better than do most such boys, and made a decided success, although his selections were not particularly happy for the present day. Smiri and Kesser offered a fine acrobatic act that was tremendously appreciated. Smiri's acrobatics were uncommonly adept, and Miss Kesser was a graceful and more than competent assistant. Others in the long list were the Dancing Howards, Harrington and Martell, the Three Musical Hamlets, Stokan and Porter, and the vitagraph, with the Denovans as an extra feature at the tail end of the bill because they should have been at the head. They scored their inevitable success in their Irish story-telling and ran away with first honors, even though they were programmed like a secondary picture machine. This business of featuring people at the bottom of a bill is all right in legitimate playbills, wherein the special name may be preceded by a displayed word "and," but in vaudeville programmes the nearer you can get to the top the better you are off, and half-way down the line is preferable to a place under the picture machine. A lot of the people in the house never knew that the Denovans were in the bill because they, by force of habit, refrained from reading below the vitagraph line on the programme. It will not hurt performers to insist upon being billed ahead of the thing that squirts pictures. Capacity business, of course.

KEITH'S UNION SQUARE.—The headline was Homer Lind and his company in Gringols, the Street Singer, a new version of The Ballad-monger, written by Willard Holcomb with incidental music by Julian Edwards. Mr. Lind played the piece with much success last season, and appeared in Brooklyn, but this was his first local hearing in it. His success and that of the play was complete and immediate. Mr. Holcomb has cleverly and often ingeniously improved upon the old, familiar play, and has evolved a little melodrama that combines thrills and excitement with very much that is dainty and picturesque. Mr. Lind's splendid voice and his manly, magnetic presence endowed the title-role with a charm that perhaps no other actor could have given it, and, moreover, Mr. Lind can act as well as sing, a combination devoutly to be

Beatrice Foster and Beth Smith, presented Captain Impudence and made the same hit. It is an uncommonly clever little comedy and went quite as well as when seen in town before, which, perhaps, is saying about as much as one could for it and its players. But it may be added again that vaudeville truly needs really bright, entertaining plays of this sort and that the more of them the merrier. Captain Impudence is a capital one-act comedy, it keeps the people laughing and in good humor, and that is pretty near what they want. The playlet could hardly be better acted than by its present players. The Cycle Whirl continued to whirl to good effect, and "Dare-Devil" Scheyer did his former stunt on the elevated railroad. Sam, Kitten and Clara Morton scored in their beautiful dancing specialty, then which none other can come within several hundred miles. And, besides, Clara Morton scored her own personal triumph on the ground of personal beauty. Gus Williams retailed his familiar monologue, and Ryan and Richfield scored strongly in Mag Haggerty's Father, which is the best sketch of its kind seen here. It has a wealth of quiet satire that is worth taking home and thinking over at leisure. Madame Caine's dog and cat recorded a hit, and so did Lew Hawkins in his capital monologue. Armin and Wagner sang well, as they always do; Bob Vernon sang creditably a bunch of coarser songs, one of which was tolerably good; Aurie Dagwell sang contralto songs in delightful style; the Carmen Sisters banjoed charmingly; Ernest Nissars offered an assortment of remarkable ring tricks which weren't half appreciated, and the Three Blondes contributed an uncommonly weak imitation of Beni and Sorel's rapscallion act. The coveting kalatechnoscope did the rest. Good business.

Proctor's Fifth Avenue.—Division A of the Proctor Stock company presented At the White Horse Tavern in capital fashion, and made it one of the happiest of all the Proctor productions. Frederick Bond scored prodigiously as the tony Berliner. Glensche, George Friend was a fine Leopold. Mr. Bond's original part; Adeline Kelm was a charming hostess, and other admirable performances were given by Walter R. Seymour as Soldier, Ralph Dean as Suro, Verne C. Armstrong as Hinzelman, Basile Burlesque

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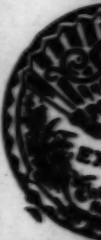
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NORRARA	Jan. 25
MENOMARA	Feb. 1
MENOMARA	Feb. 8
MENOMARA	Feb. 15
MENOMARA	Feb. 22

ALL MODERN STEAMERS LUXURIOUSLY FITTED
WITH EVERY CONVENIENCE. ALL PASSENGERS
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FIRST CLASS PASSENGERS CARRIED FROM NEW
YORK TO ST. PETERSBURG LONDON. FOR
RATES, ETC., APPLY TO 1 BROADWAY.

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NEW YORK—LONDON.

HEMARA.....	Feb. 25
HEMARA.....	Feb. 1
HEMARA.....	Feb. 1
HEMARA.....	Feb. 1
HEMARA.....	Feb. 1
HEMARA.....	Feb. 1

ALL MODERN STEAMERS LUXURIOUSLY FITTED
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FIRST CLASS PASSENGERS CARRIED FROM NEW
YORK TO PANAMA, ST. PANLON, LONDON. FOR
RATES, ETC., APPLY TO 1 BROADWAY.

Alice Riber, W. A. Whitecar, Edward M. Ellis, and
Tom Mack are invited.—JEM: Willette Kershaw,
of the Barkers' Co., who has not yet wholly recovered
from her recent illness, is the guest of Rev. Mr. and
Mrs. Fay Eddy.

HAMILTON, ONT.—GRAND OPERA HOUSE


Wm. Hegner, 121 West 44th St., New York.
Wm. Clarkson, 4 Wellington St., Strand, London, England.
A. L. Lion, Wynyard Sq., Sydney, Australia.

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ATLANTIC TRANSPORT LINE.

NEW YORK-LONDON.

HEMARA	Jan. 25
HEMARA	Feb. 1
HEMARA	Feb. 8
HEMARA	Feb. 15
HEMARA	Feb. 22

ALL MODERN STEAMERS LUXURIOUSLY FITTED WITH EVERY CONVENIENCE. ALL STATE-ROOMS LOCATED AMIDST LIFE ON DECK DECK.

FIRST CLASS PASSENGERS CARRIED FROM NEW YORK TO P. PARCER STATION LONDON. FOR RATES, ETC., APPLY TO 1 BROADWAY.

Alice Riker, W. A. Whitecar, Edward M. Ellis, and Tom Meach are survivors.—EXTRA: Willette Kerkham of the Hartkins' co., who has not yet wholly recovered from her recent illness, is the guest of Rev. Mr. and Mrs. Fay Eddy.


HAMILTON, ONT.—GRAND OPERA HOUSE (A. R. London, manager): Robert B. Marshall in Hamlet and Romeo and Juliet 10-12 to large and appreciative audiences; productions excellent. A Trip to Buffalo 15; fair performance; good business. The Dairy Farm 17. Grand Council La Sorve 18. GRAND THEATRE (W. Boney, manager): Beauty Faces Surcouf 12-15; satisfactory performance; the business.

Wm. Hegner, 121 West 44th St., New York.
Wm. Clarkson, 4 Wellington St., Strand, London, England.
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ATLANTIC TRANSPORT LINE.

NEW YORK—LONDON.

MINNARA.....	Jan. 25
NEXIMARA.....	Feb. 1
NEXIMARA.....	Feb. 1
NEXIMARA.....	Feb. 1
NEXIMARA.....	Feb. 1
NEXIMARA.....	Feb. 1

ALL MODERN STEAMERS LUXURIOUSLY FITTED
WITH EVERY CONVENIENCE. ALL STATESIDE
LOCATED AMIDSHIPS ON UPPER DECK.

FIRST CABIN PASSENGERS CARRIED FROM NEW
YORK TO ST. PAULUS STATION LONDON. FOR
RATES, ETC., APPLY TO 1 BROADWAY.

Alice Elmer, W. A. Whitecar, Edward M. Ellis, and
Tom Meek are favorites.—FRED: Willette Kershaw,
of the Hartman co., who has not yet wholly recovered
from her recent illness, is the guest of Rev. Mr. and
Mrs. Fay Kelly.

HAMILTON, ONT.—GRAND OPERA HOUSE (A.
R. London, manager): Robert B. Marshall in *Hamlet*
and *Romeo* and Juliet 10-12; large and appreciative
audience; productions excellent. *A Trip to Buffalo*
13; fair performance; good business. *The Daily Mirror*
14. *Sam, O'Connell & Co. Move 15*.—**STAR THEATRE**
(W. Dewar, manager): *Beauty Fair*. *Burlingtons* 12-
13; satisfactory performance; fine business.

OTAWA, ONT.—RUSSELL THEATRE (A. J.
Small, lessee; F. Gorman, manager): *Lulu Glaser* (re-
turn), in *Dolly*. *Verden* 13; large audience; delightful
performance. *The Daily Mirror* 14. *The Belle of*
New York 20, 21.—**GRAND OPERA HOUSE** (Joseph
Frank, manager): *Wine, Women and Song*. *Burlingtons*
12-13 opened to good house. *The Road to Ruin* 10-12.

Wm. Hegner, 121 West 44th St., New York.
Wm. Clarkson, 45 Wellington St., Strand, London, England.
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NEW YORK-LONDON.

MINARA	Jan. 25
MIDNIGHT	Feb. 1
MELBOURNE	Feb. 8
MARSHALL	Feb. 15
MAMMOU	Feb. 22

ALL MODERN STEAMERS LUXURIOUSLY FURNISHED
WITH EVERY CONVENIENCE. ALL STATESBOARDS
LOCATED AND SHIPS ON UPPER DECK.

FIRST CLASS PASSENGERS CARRIED FROM NEW
YORK TO ST. PETERSBURG, LONDON, FOR
HATER, ETC., APPLY TO 1 BROADWAY.

Allice Riber, W. A. Whitener, Edward M. Kille, and
Tom Mack are invited.—ITEM: Willette Kershaw
of the Barkers' co., who has not yet wholly recovered
from her recent illness, is the guest of Rev. Mr. and
Mrs. Fay Kelly.

HAMILTON, ONT.—GRAND OPERA HOUSE (A. R. London, manager): Robert B. Mantell in Hamlet
and Romeo and Juliet 10-12 to large and appreciative
audience; production excellent. A Trip to Buffalo
13; fair performance; good music. The Dairy Farm
17. Sarah Cowell Le Moyne 18.—**STAR THEATRE**
(W. Hovey, manager): Dainty Farce Burlesques 15-
18; satisfactory performance; fine music.

OTAWA, ONT.—ROSELLE THEATRE (A. J. Small, manager; P. Gorman, manager): Lulu Glaser (re-
turn), in Dolly Varden 13; large audience; delightful
performance. The Dairy Farm 14, 15. The Belle of
New York 20.—**GRAND OPERA HOUSE** (Joseph
Frank, manager): Wines, Vines and Song Burlesque
10-13 opened to good house. The Road to Ruin 10-13.


**BRANTFORD, ONT.—STRATFORD OPERA
HOUSE** (R. W. Tuttle, manager): Marks Brothers' co.
6-11 in An Irish Detective and Hansel Kirtle to good
business.—Fair performance. Robert B. Mantell in
Hamlet 10 to 6. R. O.; excellent production: Robert
B. Mantell and Miss Russell Wood deserve mention.
Marks Brothers' (co. No. 2) 10-13.

Wm. H. Huggins, 123 West 44th St., New York.
Wm. Clarkson, 4 Wellington St., Strand, London, England.
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ATLANTIC TRANSPORT LINE.

NEW YORK-LONDON.

MINERVA	Jan. 25
MIDNIGHT	Feb. 1
MONROVIA	Feb. 8
MONTPELIER	Feb. 15
MANTOU	Feb. 22

ALL MODERN STRAHERS LUXURIOUSLY FITTED
WITH EVERY CONVENIENCE. ALL STATESIDE
LOCATED AMIDSHIP ON UPPER DECK.

FIRST CABIN PASSENGERS CARRIED FROM NEW
YORK TO ST. PETERSBURG LONDON, FOR
RATES, ETC., APPLY TO 1 BROADWAY.

Allice Baker, W. A. Whitener, Edward M. Ellis, and
Tom Rhee are favorites. —TREM: Willette Kershaw,
of the Hartman co., who has not yet wholly recovered
from her recent illness, is the guest of Rev. Mr. and
Mrs. Fay Wadley.

HAMILTON, ONT.—GRAND OPERA HOUSE (A. R. London, manager): Robert B. Mantell in *Emile* and *Roméo* and Juliet 10-12 to large and appreciative
audiences; productions excellent. *A Trip to Buffalo*
15; fair performance; good business. The Daily Farm
11. Sarah Cowell Le Mayre 16.—**STAR THEATRE**
(W. Boney, manager): *Quinty Paron* Burlesques 13
15; satisfactory performances; fine business.

OTTAWA, ONT.—RUSSELL THEATRE (A. J. Small, owner; F. German, manager): Lulu Glaser (re-
turn) in *Daily Varies* 15; large audience; delightful
performance. The Daily Farm 14 15. The Belle of
New York 20 21.—**GRAND OPERA HOUSE** (Joseph
Frank, manager): *Wine, Women and Song* Burlesques
12-15 excellent to good business. The Mail to Bath 13-15.

BRANTFORD, ONT.—STRATFORD OPERA
HOUSE (R. W. Tuttle, manager): Marks Brothers' co.
6-11 in *An Irish Detective* and *Hamel Kirke* to good
business; fair performance. Robert B. Mantell in
Hamel 15 to G. R. O.; excellent production; Robert
B. Mantell and Miss Minnie Wood deserve mention.
Marks Brothers' (no. 20) 12-15.

KINGSTON, ONT.—GRAND OPERA HOUSE (A.
J. Small, owner; W. G. Martin, manager): Lulu Glaser
in *Daily Varies* 14 secured the new Grand Opera
House to S. R. O.; excellent performance; Lulu Glaser
worthy of special mention. The Daily Farm 18.—
VICTORIA THEATRE (D. F. Brangan, manager):
Duck

CHATHAM, ONT.—GRAND OPERA HOUSE (A. J. Small, owner; W. G. Martin, manager): Lulu Glaser in *Daily Varies* 14 secured the new Grand Opera House to S. R. O.; excellent performance; Lulu Glaser worthy of special mention. The Daily Farm 18.—
VICTORIA THEATRE (D. F. Brangan, manager): Duck

Wm. Hegner, 123 West 44th St., New York.
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NEW YORK-LONDON.

MINERA	Jan. 25
MINERNA	Feb. 1
MINERMA	Feb. 8
MINERNA	Feb. 15
MINERNA	Feb. 22

ALL MODERN STEAMERS LUXURIOUSLY FITTED
WITH FIRST-CLASS PASSENGER ACCOMMODATIONS.
LOCATED AMIDSHIPS ON UPPER DECK.

FIRST CLASS PASSENGERS CARRIED FROM NEW
YORK TO St. PETERSBURG, LONDON, HAMBURG,
BRISTOL, ETC., UP TO 1 BROADWAY.

Allice Baker, W. A. Whitecar, Edward M. Ellis, and
Tom Black are partners in the Willette Kerkow
of the Hartline co., who has not yet wholly recovered
from her recent illness, is the guest of Rev. Mr. and
Mrs. Fay Eddy.

HAMILTON, ONT.—GRAND OPERA HOUSE (A. J. Small, manager): Robert H. Mantell in Hamlet in
Romano and Juliet 10-12 to large and appreciative
audiences; productions excellent. A trip to Buffalo
13; fair performance; good business. The Daily Farm
15: Sarah Correll Le Norme 18.—**STAR THEATRE**
(W. Beezy, manager): Dainty Fanny 10-12; business 13-15; satisfactory performance; fine business.

OTAWA, ONT.—RUSSELL THEATRE (A. J. Small, manager): F. Gorman, manager; Lulu Glass (re-
turn), in Dainty Fanny 12; large audience; delightful
performance. The Daily Star 15. —**Boyle of**
New York 20, 21.—**GRAND OPERA HOUSE (Joseph Frank, manager):** Wine, Women and Song Burlesque 10-12 opened to good house. The Road to Ruin 10-13.

BRANTFORD, ONT.—STRATFORD OPERA HOUSE (C. W. Tuttle, manager): Marks Brothers' co. 4-11 in An Irish Detective and Hamlet Kirke to good business; fair performance. Robert H. Mantell in Hamlet 12 to 6. R. O.; excellent production; Robert H. Mantell and Miss Alice Wood deserve mention. Marks Brothers' (ms. No. 2) 10-13.

KINGSTON, ONT.—GRAND OPERA HOUSE (A. J. Small, manager): W. C. Martin, manager; Lulu Glass in Dainty Fanny 14 opened the new Grand Opera House to a. R. O.; excellent performance; Lulu Glass worthy of special mention. The Daily Farm 14.—**VICTORIA THEATRE (D. F. Brannigan, manager):** Dark.

CHATHAM, ONT.—GRAND OPERA HOUSE (James C. Collins, manager): F. H. Strick, manager; Bold Fanny (local) 6, 7; crowd; business. —**McGowan** hyperic, opened to good business for work 13. Gertrude Captain 20. Little Tycoon (local) 23, 24. Art a Mass 20.

BRANTFORD, ONT.—NEW GRAND OPERA HOUSE (James C. Collins, manager): F. H. Strick, manager; Bold Fanny (local) 6, 7; crowd; business. —**McGowan** hyperic, opened to good business for work 13. Gertrude Captain 20. Little Tycoon (local) 23, 24. Art a Mass 20.


Wm. H. Meyer, 123 West 59th St., New York.
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ATLANTIC TRANSPORT LINE.

NEW YORK-LONDON.

MINARA	Jan. 15
MIDNIGHT	Feb. 1
MINOMINE	Feb. 8
MONTROSE	Feb. 15
MINSTER	Feb. 22

ALL MODERN STEAMERS LUXURIOUSLY FITTED
WITH EVERY CONVENIENCE. ALL STATE-ROOMS
LOCATED AMIDST THE BEST OF OFFICERS.

FIRST CLASS PASSENGERS CARRIED FROM NEW
YORK TO ST. PAUL'S STATION LONDON. FOR
RATES, ETC., APPLY TO 1 BROADWAY.

Alice Riber, W. A. Whiticar, Edward M. Ellis, and
his March are favorites.—JEROME: Willette Kershaw,
of the Brooklyn Co., who has won a weekly
from her recent Illinois, is the guest of Rev. Mr. and
Mrs. Fay Eddy.

HAMILTON, ONT.—GRAND OPERA HOUSE (A. J. Small, manager): Robert R. Mantell in Hamlet
and Juliet 15-18; large and appreciative
audience; productions excellent. A Trip to Buffalo
15; fair performance; good business. The Daily Farm 15;
15; March Cowell Lee Myriss 15.—**STAR THEATRE**
(W. Scott, manager): Henry Fawn Butterflies 15-
18; satisfactory performance; fine business.

OTAWA, ONT.—RUSSELL THEATRE (A. J. Small, manager): F. Gorman, manager; Lulu Glaser (re-
turn), in Dolly Varina 15; large audience; delightful
performance. The Daily Farm 15 15. The Daily Farm
New York 20, 21.—**GRAND OPERA HOUSE (A. J. Small, manager):** Frank, manager; Wine, Women and Song Burlesque
15-18; good to good house. The Road to Ruin 15-18.

**BRANTFORD, ONT.—STRATFORD OPERA
HOUSE (R. W. Tuttle, manager):** Marks Brothers' co.
4-15 in An Irish Detective and Hans Kirtz to good
business; fair performance. Robert R. Mantell in
Hamlet 15 to 6. H. O.; excellent production; Robert
B. Mantell and Miss Russell Wood deserve mention.

KINGSTON, ONT.—GRAND OPERA HOUSE (A. J. Small, manager): W. C. Martin, manager; Lulu Glaser
in Dolly Varina 14 opened the new Grand Opera
House to a R. O.; excellent performance; Lulu Glaser
winner of capital meeting. The Daily Farm 15.—
VICTORIA THEATRE (D. F. Braggins, manager):
Dark.

CHATHAM, ONT.—GRAND OPERA HOUSE
(James F. Calbra, manager; F. H. Briscoe, manager):
Edith Pasha (local) 14; crowded house. McEwen
Roulette (local) 14; good business for week 15. Geo-
trude Caplan 24, Little Tyrods (local) 23, 24. Ar-
You a Mason 20.

**ST. THOMAS, ONT.—NEW GRAND OPERA
HOUSE (George Stacey, manager):** McEwen, hy-
no 14, 15 to 6. H. O.; excellent entertainment.
Robert R. Mantell 15.—**NEW DUNLOM OPERA
HOUSE:** Kelly's Female Minstrels 20.

**LINDSAY, ONT.—ACADEMY OF MUSIC (Fred
Burke, manager):** The Flaming Arrow 14; good per-
formance; good business. Short Armstrong's co.
14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.


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Wm. Clarkson, 43 Wellington St., Strand, London, England.
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ATLANTIC TRANSPORT LINE.

NEW YORK-LONDON.

NEBRARA	Jan. 25
MEDIANE	Feb. 1
NEVOMENE	Feb. 8
NEVOMENE	Feb. 15
NEVOMENE	Feb. 22

ALL MODERN STEAMERS LUXURIOUSLY FITTED
WITH EVERY CONVENIENCE. ALL STEAMERS
MAKE DIRECT SAILINGS ON STEAMERS.

FIRST CLASS PASSENGERS CARRIED FROM NEW
YORK TO ST. PETERSBURG, LONDON, GENOA,
BARCELONA, ETC., APPLY TO 1 BROADWAY.

Alice Rihar, W. A. Whiticar, Edward M. Ellis, and
Tom Mack are favorites.—JRM: Willette Kershaw
of the Hastings' co., who has just wholly recovered
from her recent illness, is the guest of Rev. Mr. and
Mrs. Fay Edly.

HAMILTON, ONT.—GRAND OPERA HOUSE (A.
R. London, manager): Robert H. Mantell in Hamlet
and Romeo and Juliet 10-12 to large and appreciative
audience; excellent production. Robert H. Mantell in
Hamlet 12; fair performance; good business. The Daily Farm 11.
Sarah Cowell Le Moyne 11.—**STAR THEATRE**
(W. Hensley, manager): Delia Faxon Burdett 13-15
to satisfactory performance.

OTAWA, ONT.—RUSSELL THEATRE (A. J.
Small, owner; P. Gorman, manager): Lulu Glaser (re-
turn), in Dolly Varden 15; large audience; delightful
performance. The Daily Farm 14, 15. The Belle of
New York 23, 24.—**AMERICAN ORFÈVRE HOUSE** (Joseph
Frank, manager): Wine, Women and Song 12-15.
12-15 opened to good house. The Road to Ruin 10-12.

**BRANTFORD, ONT.—STRATFORD OPERA
HOUSE** (R. W. Tuttle, manager): Marks Brothers' co.
6-11 in An Irish Detective and Hansel Kirtle to good
business; fair performance. Robert H. Mantell in
Hamlet 10 to A. R. O.; excellent production; Robert
H. Mantell and Miss Russell Wood deserve mention.
Marks Brothers' (co. No. 2) 15-18.

KINGSTON, ONT.—GRAND OPERA HOUSE (A.
J. Small, owner; W. G. Martin, manager): Lulu Glaser
in Dolly Varden 14 opened the new Grand Opera
House to S. R. O.; excellent performance; Lulu Glaser
worthy of special mention. The Daily Farm 16.—
VICTORIA THEATRE (D. F. Brantigan, manager):
Dork.

CHATHAM, ONT.—GRAND OPERA HOUSE
(James P. Cairns, owner; F. H. Briscoe, manager):
Said Pasha (local) 4, 7; crowded house. McEwen,
hypothesis, opened to good business for work 15.
Gertrude Gosselin 20. Little Tycoon (local) 23, 24. Ar-
you a Mason 26.

**ST. THOMAS, ONT.—NEW GRAND OPERA
HOUSE** (George Stacey, manager): McEwen, hypo-
thesis, 6-11 to good business; pleasing entertainment.
Robert H. Mantell 14.—**NEW KUYOON OPERA
HOUSE**: Kelly's Female Minstrels 20.

LINDSAY, ONT.—ACADEMY OF MUSIC (Fred
Burke, manager): The Flaming Arrow 14; good per-
formance; crowded house. Albert Armstrong's Flo-
rence Play 11. Battle Square Stock co. 10-25. Peter
Boy 26, 27. The Duke 28.

VICTORIA, B. C.—THEATRE (Robert Jamieson,
manager): Frederick Ward in Julius Caesar Dec. 31.
full house; splendid performance. The Girl from
Mazda's 1. The Bargainster 2; fair business; pleas-
ing performance.

SPRINGBROOK, ONT.—CLYDE THEATRE

Wm. Huggins, 121 West 98th St., New York.
Wm. Clarkson, 46 Wellington St., Strand, London, England.
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ATLANTIC TRANSPORT LINE.

NEW YORK—LONDON.

MUNARA	Jan. 25
HINDENBURG	Feb. 1
MASSACHUSETTS	Feb. 8
MANITOWA	Feb. 15
MAMTOW	Feb. 22

ALL MODERN STEAMERS LUXURIOUSLY FURNISHED WITH EVERY CONVENIENCE. ALL STATESIDEBOARDS LOCATED AMIDSHIPS ON UPPER DECK.

FIRST CABIN PASSENGERS CARRIED FROM NEW YORK TO ENGLAND STATION LONDON. FOR RATES, ETC., APPLY TO AGENTS.

Alice River, W. A. Whitecar, Edward M. Ellis, and Tom Mack are favorites.—ITEM: Willette Kershaw of the Barkin' co., who has not yet wholly recovered from her recent illness, is the guest of Rev. Mr. and Mrs. Fay today.

HAMILTON, ONT.—GRAND OPERA HOUSE (A. J. Small, manager): Robert B. Mantell in Hamlet and Romeo and Juliet 10-12; large and appreciative audience; excellent production. A Trip to Buffalo 13; fair performance; good business. The Daily Farm 14; Marsh Cowell Le Moyne 15.—**STAR THEATRE (W. Dancy, manager):** Deity Paris Burlesques 13-15; satisfactory business.

OTTAWA, ONT.—BUSSELL THEATRE (A. J. Small, owner; P. Gorman, manager): Lulu Glaser (return), in Dolly Varina 13; large audience; delightful performance. The Daily Farm 14 15. The Belle of New York 20, 21.—**GRAND OPERA HOUSE (Joseph Frank, manager):** Wine, Women and Song, Burlesque 12-15 opened to good house. The Band to Buln 10-13.

BRAITHFORD, ONT.—STRAFORD OPERA HOUSE (R. W. Tuttle, manager): Marks Brothers' company 6-11 in An Irish Detective and Hansel Kites to good business; fair performance. Robert B. Mantell in Hamlet 15 to d. R. O.; excellent production; Robert B. Mantell and Miss Russell Wood deserve mention.

KINGSTON, ONT.—GRAND OPERA HOUSE (A. J. Small, owner; W. C. Martin, manager): Lulu Glaser in Dolly Varina 14 opened the new Grand Opera House to a R. O.; excellent performance; Lulu Glaser worthy of central position. The Daily Farm 15.—**VICTORIA THEATRE (D. F. Maclean, manager):** Dark.

CHATHAM, ONT.—GRAND OPERA HOUSE (James F. Calbra, owner; F. H. Briscoe, manager): Red Fox (operatic) 7; crowded house. McEwen, hygienic, opened to good business. The Girl George trade Captain 20. Little Tycoon (local) 23, 24. Arc You a Mason 26.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (George Hunter, manager): McEwen, hygienic, 6-11 to good house.

ROBERT B. MANTELL 15.—NEW DUNDAS OPERA HOUSE: Kelly's Female Minstrels 20.

LINDSAT, ONT.—ACADEMY OF MUSIC (Fred Burke, owner): The Flamingo Arrows 14; good performance; crowded house. Alceste Arrows 15; picture Play 17. Castle Square Stock co. 20-23. Peter here Hand 23. That Dainty Widow 25.

VICTORIA, B. C.—THEATRE (Robert Jamieson, manager): Frederick Ward in Julius Caesar (act, 81). Full house. Sold out tomorrow. Armstrong's minstrel Master's 1. The Burgomaster 2; fair performance; pleasing performances.

SHERBROOK, QUE.—CLEMENT THEATRE (J. H. Clement, manager): A Cavaller of France 11 opened to R. O.; fair business. Robinson Comic opera co. 12-15 opened to big business.

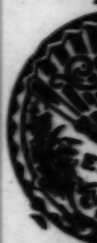
GALT, ONT.—SCOTT'S OPERA HOUSE (R. McMillan, manager): Robert B. Mantell in Hamlet 14 to d. R. O.; excellent performance. The Jolly Faits 15 to

Wm. Chapman, 123 West 44th St., New York.
Wm. Clarkson, 43 Wellington St., Strand, London, England.
A. L. Lion, Wynyard Sq., Sydney, Australia.

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ALL FIRST-CLASS DRUG STORES OR AT
25 East 20th Street, N. Y. City.

ATLANTIC TRANSPORT LINE.

NEW YORK-LONDON.

HEMARA	Jan. 25
HEMARA	Feb. 1
HEMARA	Feb. 8
HEMARA	Feb. 15
HEMARA	Feb. 22

ALL MODERN STRAINERS LUXURIOUSLY FURNISHED WITH EVERY CONVENIENCE. ALL STATE-ROOMS LOCATED AMIDSTOPS OF UPPER DECK.
FIRST CLASS PASSENGERS CARRIED FROM NEW YORK TO LONDON VIA LONDON. LONDON. FOR RATES, ETC., APPLY TO 1 BROADWAY.

Alice Riber, W. A. Whiticar, Edward M. Ellis, and Tom Mack are favorites.—ITEM: Willette Kershaw of the Barkers' co., who has not yet wholly recovered from her recent illness, is the guest of Rev. Mr. and Mrs. Fay today.

HAMILTON, ONT.—GRAND OPERA HOUSE (A. R. London, manager): Robert B. Mantell in Hamlet and Romeo and Juliet 10-12 to large and appreciative audience; productions excellent. A trip to Buffalo 13-15; fair performance. The Daily Farm 16-17. Sarah Cowell Le Moyne 18.—**STAR THEATRE** (W. Doney, manager): Dainty Fanny Burlesques 13-15; satisfactory performances; the business.

OTTAWA, ONT.—RUSSELL THEATRE (A. J. Small, manager): F. G. Martin, manager; Lola Glass (return), in Dolly Varden 13; large audience; delightful performance. The Daily Farm 14-15. The Belle of New York 20, 21.—**GRAND OPERA HOUSE** (Joseph Fink, manager): Wise, Wrenna and Song Burlesques 13-15; fair performance. The Daily Farm 16-17.

BRANTFORD, ONT.—STRATFORD OPERA HOUSE (H. W. Tuttle, manager): Marks Brothers' co. 6-11 in An Irish Detective and Hamlet Kirke to good business; fair performance. Robert B. Mantell in Hamlet 15 to G. H. O.; excellent production; Robert B. Mantell and Miss Russell Wm deserve mention. Marks Brothers' (on No. 2) 16-18.

KINGSTON, ONT.—GRAND OPERA HOUSE (A. J. Small, manager): W. G. Martin, manager; Lola Glass (return) 13-15; good business. The Daily Farm 16-17. Wrenna to S. B. O.; excellent performance; Lola Glass worthy of special mention. The Daily Farm 18.—**VICTORIA THEATRE** (D. F. Brantigan, manager): Dark.

CHATHAM, ONT.—GRAND OPERA HOUSE (James V. Cairns, manager): F. H. Sirocco, manager; Said Fanta (on G. H. O.); crowded house. McEwen, hypnotist, opened to good business for work 13. Gertrude Coghlan 20. Little Tysons (on G. H. O.) 21, 24. Arc Xon a success.

THOMAS, ONT.—NEW GRAND OPERA HOUSE (George Stacey, manager): McEwen, hypnotist, 6-11 to good business; pleasing entertainment. Robert B. Mantell 13.—**NEW DUNDEE OPERA HOUSE** (Kathy's Female Minstrels 20).

LINDSAY, ONT.—ACADEMY OF MUSIC (Fred Burke, manager): The Fleming Argosy 14; good performance; crowded house. Albert Armstrong's Picture Play 17. Castle Square Stock on 20-21. Peter here Band 22. The Dainty Widow 23.

VICTORIA, B. C.—THEATRE (Robert Jamieson, manager): Frederick Ward in Julius Caesar Dec. 31; full house. Satisfactory performance. The Girl Master's 1. The Burgomaster 2; fair business; pleasing performance.

SHIRBROOK, QUE.—CLEMENT THEATRE (F. H. Clement, manager): A Cavalleri of France 11; good business. The Fleming Argosy 14; Robinson Comic Opera on 13-15 opened to big business.

GALT, ONT.—SCOTT'S OPERA HOUSE (R. McMillan, manager): Robert B. Mantell in Hamlet 14 to S. B. O.; excellent performance. The Jolly Puffs on 20-21.

OSAWA, ONT.—OPERA HOUSE (J. W. Babcock, manager): Female Minstrels 3; fair business; performance. May 14. The Fleming Argosy 15. U. T. C. 15.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Fyne, manager): Two Little Waits 10; good business. The Fleming Argosy 14; Robinson Comic Opera on 13-15 opened to big business.

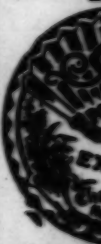
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NEW YORK-LONDON.

MINERNA	Jan. 25
MINERNA	Feb. 1
MINERNA	Feb. 8
MINERNA	Feb. 15
MINERNA	Feb. 22
MINERNA	Feb. 29

ALL MODERN STEAMERS, LUXURIOUSLY FITTED
WITH EVERY CONVENIENCE. ALL STEAMERS
LOADED AMIDSHIPS ON UPPER DECK.

FIRST CABIN PASSENGERS CARRIED FROM NEW
YORK TO St. PAUL'S STATION, LONDON. FOR
RATES, ETC., APPLY TO 1 BROADWAY.

Allice Baker, W. A. Whitecar, Edward M. Ellis, and
Tom Eber are favorites. —TENN: Willette Kershaw,
of the Hartman co., who has not yet wholly recovered
from her recent illness, is the guest of Rev. Mr. and
Mrs. F. W. Kelly.

HAMILTON, ONT.—GRAND OPERA HOUSE (A.
R. London, manager): Robert H. Mantell in Hamlet
and Romeo and Juliet 10-12 to large and appreciative
audiences; productions excellent. A Trip to Buffalo
13; fair performance; good business. The Day, Robert
H. Mantell, 14; fair. The Band 15. —STAR THEATRE
(W. Barns, manager): Dainty Fanny Burroughs 13-15;
satisfactory performance; fine business.

OTAWA, ONT.—RUSSELL THEATRE (A. J.
Smith, manager): F. Gorman, manager; Lulu Glaser (re-
turn) in Daily Varn 13; large audience; delightful
performance. The Daily Varn 14. The Belle of
New York 20, 21.—GRAND OPERA HOUSE (Joseph
Frank, manager): Wise, Women and Song Burroughs
13-15; fair performance; good business. The Day, Robert
H. Mantell, 14; fair. The Band 15.

BRANTFORD, ONT.—STRATFORD OPERA
HOUSE (R. W. Tuttle, manager): Marks Brothers' co.
6-11 in An Irish Detective and Hamlet Kirke to good
business; fair performance. Robert H. Mantell in
Hamlet 15 to G. R. O.; excellent production; Robert
H. Mantell and Miss Minnie Wood deserve mention.
Marks Brothers' (co. No. 2) 10-13.

KINGSTON, ONT.—GRAND OPERA HOUSE (A.
J. Smith, manager): W. G. Martin, manager; Lulu Glaser
in Daily Varn 13; large audience; delightful
performance. The Daily Varn 14. The Belle of
New York 20, 21.—GRAND OPERA HOUSE (Joseph
Frank, manager): Wise, Women and Song Burroughs
13-15; fair performance; good business. The Day, Robert
H. Mantell, 14; fair. The Band 15.

CHATHAM, ONT.—GRAND OPERA HOUSE
(James F. Cairns, manager): F. H. Brown, manager;
Said Pasha (local) 4; crowded house. McEwen
hypnotist, opened to good business for work 13. Ger-
trude (local) 20. Little Tycoon (local) 23, 24. Ar-
You a Man 25.

ST. THOMAS, ONT.—NEW GRAND OPERA
HOUSE (George Slaney, manager): McEwen, hypo-
tist, 6-11 to good business; pleasing entertainment.
Robert H. Mantell 14; fair. The Band 15.

RODRE: Kelly's Female Minstrels 20.

LINDSAY, ONT.—ACADEMY OF MUSIC (Fred
Burke, manager): The Fleming Arrow 14; good per-
formance; crowded house. Albert Armstrong's Flo-
rino Play 17. Castle Square Stock co. 20-23. Pitar
bong and 24. Good Deal 25.

VICTORIA, B. C.—THEATRE (Robert Jamieson,
manager): Frederick Ward in Julius Caesar Dec. 31;
full house; splendid performance. The Girl from
Mazda's 1. The Burgomaster 2; fair business; pleas-
ing performance.

SHERBROOK, QUE.—CLEMENT THEATRE
(P. M. Clement, manager): A Cavalier of France 11;
excellent co.; fair business. Robinson Comic Oper-
co. 13-15 opened to big business.

GALT, ONT.—BOOTE'S OPERA HOUSE (R. W. Bab-
cock, manager): Female Minstrels 8; fair house and
business. The Fleming Arrow 14. The Fleming Arrow 15.
T. C. 15.

WOODSTOCK, ONT.—OPERA HOUSE (Charles
A. Fyne, manager): Two Little Walls 10; good busi-
ness; satisfactory performance. Robert H. Mantell 17.

GUELPH, ONT.—ROYAL OPERA HOUSE (O. H.
Manning, manager): Kelly's Female Minstrels 11; good
house; large audience. Hartman Circus Concert 21.

(Received too late for classification.)

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NEW YORK-LONDON.

MINARA	Jan. 15
MINOMENA	Feb. 1
MINOCHAMA	Feb. 8
MINOCHAMA	Feb. 15
MANTOU	Feb. 22

ALL MODERN STEAMERS LUXURIOUSLY FITTED
WITH EVERY CONVENIENCE. 11 STEADY-
LOCATED AMIDSHIPS ON UPPER DECK.

FIRST CABIN PASSENGERS CARRIED FROM NEW
YORK TO St. PETERSBURG, LONDON, FOR
RATES, ETC., APPLY TO 1 BROADWAY.

Allice Baker, W. A. Whitecar, Edward M. Ellis, and
Tom Elmer are favorites. — ITEM: Wilhelmina Kerchow
of the Martinis' co., who has not yet wholly recovered
from her recent illness, is the guest of Mrs. Mr. and
Mrs. Fay Kelly.

BAMINGTON, ONT. — GRAND OPERA HOUSE (A. J. Small, manager): Robert B. Mantell, "Hamlet" and
Romeo and Juliet 10-12 to large and appreciative
audiences; productions excellent. A Trip to Buffalo
13; fair performance; good business. The Dairy Farm
17. Sarah Cornell La Noyce 18. — **STANLEY THEATRE**
(W. Dewey, manager): Dainty Faces Burlesques 12-
13; satisfactory performance; fine business.

OTAWA, ONT. — RUSSELL THEATRE (A. J. Small, manager): George F. Gorman, manager; Lulu Glaser (re-
turn), in "Deli" 10-12; large audience; delightful
performance. The Dairy Farm 14, 15. The Belle of
New York 20, 21. — **GRAND OPERA HOUSE** (Joseph
Frank, manager): Wise, Women and Young Burlesques
12-13 opened to good house. The Road to Ruin 10-13.

BRANTFORD, ONT. — STANFORD OPERA
HOUSE (R. W. Tuttle, manager): Marks Brothers' co.
6-11 in An Irish Detective and Hamlet Kiths to good
business; fair performance. Robert B. Mantell in
Hamlet 12 to G. R. O.; excellent production; Robert
B. Mantell and Miss Russell Wood deserve mention.
Marks Brothers' (co. No. 2) 10-13.

KINGSTON, ONT. — GRAND OPERA HOUSE (A. J. Small, manager): W. G. Martin, manager; Lulu Glaser
in "Deli" 10-12. Variety 14 opened the New Grand Opera
House 15 to G. R. O.; excellent performance; Lulu Glaser
worthy of special mention. The Dairy Farm 18.

VICTORIA THEATRE (D. F. Swanson, manager):
Dark.

CHATHAM, ONT. — GRAND OPERA HOUSE
(James V. Calver, manager): The Three, manager;
Bald Pate (local) 4, 7; crowded house. McWane
hypnotist, opened to good business for work 13. Ger-
trude Ogilvie 20. Little Tysons (local) 23, 24. Ar-
Ye a Kismet 25.

ST. THOMAS, ONT. — NEW GRAND OPERA
HOUSE (George Stacey, manager): McClean, Arger, et
al., 6-11 to good business; pleasing entertainment.
Robert B. Mantell 15. — **NEW DUNDAS OPERA**
HOUSE: Kelly's Female Minstrels 20.

LESLIE, ONT. — ACADEMY OF MUSIC (Fred
Burke, manager): The Flaming Arrow 14; good per-
formance; crowded house. Albert Armstrong's Pic-
ture Play 17. Castle Square Stock co. 20-23. Peter
and Paul 24. The Dainty Widow 25.

VICTORIA, B. C. — THEATRE (Robert Jamieson
manager): Frederick Ward in Julius Caesar, Dec. 31.
full house; finished performance. The Girl from
Mazur's 1. The Burgomaster 2; fair business; pleas-
ing performance.

NEWBROOK, QUE. — CLEMENT THEATRE
(F. M. Cloutier, manager): A Night of France 11.
excellent co.; fair business. Robinson Comic Oper-
co. 12-16 opened to big business.

GALT, ONT. — BOOTH'S OPERA HOUSE (R. Mc
Millan, manager): Robert B. Mantell in Hamlet 14 to
G. R. O.; excellent performance. The Jolly Punks co.
20-23.

OSHAWA, ONT. — OPERA HOUSE (J. W. Bab
cock, manager): Female Minstrels 8; fair house and
performance. May 14. The Flaming Arrow 18. U
E. C. 19.

WOODSTOCK, ONT. — OPERA HOUSE (Charles
A. Frye, manager): Two Little Wives 10; good busi-
ness; satisfactory performance. Robert B. Mantell 17.

GUELPH, ONT. — ROYAL OPERA HOUSE (O. H.
Manning, manager): Kelly's Female Minstrels 13; poor
show; large audience. Hartman Course Concert 21.

(Received too late for classification.)

CONNECTICUT.

BORLINGTON — UNION THEATRE (Volkmann
Brothers, managers): Quincy Adams Sawyer 22.

GEORGIA.

A. L. Meyer, 123 West 98th St., New York.
Wm. Clarkson, & Wellington St., Strand, London, England.
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MENHANA	Feb. 8
MENHANA	Feb. 15
MENHANA	Feb. 22

ALL MODERN STEAMERS LUXURIOUSLY FITTED WITH EVERY CONVENIENCE AND BATHROOM LOCATED AMIDSHIP ON UPPER DECK.

FIRST CABIN PASSENGERS CARRIED FROM NEW YORK TO ST. PETERSBURG, LONDON, SWITZERLAND, ETC., APPLY TO 1 BROADWAY.

Allice Riker, W. A. Whitecar, Edward M. Ellis, and T. J. McKee, are starting a new venture in the management of the Hartman's co., who has not yet wholly recovered from her recent illness, is the guest of Rev. Mr. and Mrs. Fay Edley.

HAMILTON, ONT.—GRAND OPERA HOUSE (A. J. Small, manager). Robert S. Mantell in Hamlet and Romeo and Juliet 12-13 to large and attentive audience; productions excellent. A Trip to Buffalo 13; fair performance; good business. The Daily Farm 17. Sarah Correll Lee Morris 18.—STAR THEATRE (W. Swaney, manager). Dainty Frolics Entertainers 13-18; satisfactory performance; fine business.

OTAWA, ONT.—RUSSELL THEATRE (A. J. Small, manager). F. Gorman, manager; Lola Glass (return), in Dolly Varden 13; large audience; delightful performance. The Daily Farm 14. Boile of New York 20. 21.—GRAND OPERA HOUSE (Joseph Frank, manager). Wine, Women and Song Burlesques 13-18 opened to good house. The Road to Ruin 18-19.

BRAITFORD, ONT.—STRATFORD OPERA HOUSE (C. W. Catlin, manager). Marks Brothers' co. 4-11 in An Irish Detective and Hallel Kirby to good business; fair performance. Robert S. Mantell in Hamlet 13 to d. R. O.; excellent production; Robert S. Mantell and Miss Lane Wood deserve mention. Marks Brothers' (on No. 2) 13-19.

KINGSTON, ONT.—GRAND OPERA HOUSE (A. J. Small, manager). F. Gorman, manager; Lola Glass in Dolly Varden 14 opened the new Grand Opera House to d. R. O.; excellent performance; Lola Glass worthy of special mention. The Daily Farm 14-15.

VICTORIA THEATRE (D. F. Brantigan, manager). Dark.

CHATHAM, ONT.—GRAND OPERA HOUSE (James J. Cairns, manager). F. H. Strick, manager; Bold Puss (Good) 4-7; crowd; house full; hypnosis opened to good business for work 13. Gertrude Capitan 20. Little Tycoon (local) 21, 24. Art You a Mason 26.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (James J. Cairns, manager). F. H. Strick, manager; Bold Puss (Good) 4-7; crowd; house full; hypnosis opened to good business for work 13. Gertrude Capitan 20. Little Tycoon (local) 21, 24. Art You a Mason 26.

LINDSAT, ONT.—ACADEMY OF MUSIC (Frank H. Strick, manager). The Flaming Arrow 14; good performance; crowd to see. Albert Armstrong's future Play 17. Castle Square Stock on 20-23. Peter here Band 25. That Dainty Widow 26.

VICTORIA, B. C.—THEATRE (Robert Jamieson, manager). Frederick Ward in Julius Caesar Dec. 31, full house; excellent performance. The Glad Man 17. Maxm's 1. The Burgomaster 2; fair business; pleasing performance.

SHERBROOK, QUE.—CLEMENT THEATRE (P. H. Clement, manager). A Cavaller of France 11 to 13; excellent performance; Robinson Comic Opera co. 13-18 opened to big business.

GALT, ONT.—SCOTT'S OPERA HOUSE (R. McMillan, manager). Robert S. Mantell in Hamlet 14 to d. R. O.; excellent performance. The Jelly Falls co. 20-21.

ORSAWA, ONT.—OPERA HOUSE (J. W. Babcock, manager). Female Minstrels 8; fair business; performance. May 14. The Flaming Arrow 18. U. T. C. 19.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Fyne, manager). Two Little Waits 10; good business; excellent performance. The Glad Man 17.

GUELPH, ONT.—ROYAL OPERA HOUSE (O. H. Manning, manager). Kelly's Female Minstrels 11; poor show; large audience. Hartman Course Concert 21.

(Recorded too late for classification.)

CONNECTICUT.

TORRINGTON—UNION THEATRE (Volkmann Brothers, managers). Quincy Adams Sawyer 22.

GEORGIA.

ATHENS—NEW OPERA HOUSE (H. J. Bowler, manager). John Brown and Lucia Comtesse 13 to 14; performance good. Where the Ladies Come 17 to 18; fair performance; moderate business.


Darrel Connor, Indian man, W. A. Webster,

Wm. Chapman, 123 West 55th St., New York.
Wm. Clarkson, 8 Wellington St., Strand, London, England.
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MINNEAPOLIS	Feb. 8
MONTREAL	Feb. 15
HAMBURG	Feb. 22

ALL MODERN STEAMERS LUXURIOUSLY FITTED
WITH EVERY CONVENIENCE. ALL STEAMERS
LOCATED AMERICA ON EITHER SIDE.

FIRST CLASS PASSENGERS CARRIED FROM NEW
YORK TO ST. PETERSBURG LONDON, SWITZER-
LAND, ETC. APPLY TO 1 BROADWAY.

Alice River, W. A. Whitecar, Edward M. Ellis, and
E. M. Ellis are favorites.—JERM: Willette Kershaw,
of the Hartford (Ct.) who has just returned from
her recent illness, is the guest of Rev. Mr. and
Mrs. Fay Edley.

HAMILTON, ONT.—GRAND OPERA HOUSE (A. S. R. London, manager): Robert R. Mantell in Hamlet and
Richard III. 10-12; large and appreciative
audience; productions excellent. A Trip to Italy
13; fair performance; good business. The Daily Farm
17. Sarah Corwell Le Moyne 18.—**STAR THEATRE**
(W. Boney, manager): Delia Furea Burlesque 13-
15; satisfactory performance; fine business.

OTAWA, ONT.—RUSSELL THEATRE (A. J. Small, lessee; F. Gorman, manager): Lola Glaser (re-
turn), in Dolly Varina 13; large audience; delightful
performance. The Daily Farm 14, 15. The Bells of
New York 20, 21.—**GRAND OPERA HOUSE (George**
Frank, manager): Wine, Women and Song Burlesque
13-15 opened to good house. The Road to Ruin 16-18.

BRANTFORD, ONT.—STRATFORD OPERA
HOUSE (R. W. Tuttle, manager): Marks Brothers' co-
medy 6-11 in An Irish Detective called Hamd Kibbo to Geo.
business; fair performance. Robert R. Mantell in
Hamlet 15 to G. H. O.; excellent production; Robert
R. Mantell and Miss Russell Wood deserve mention.

KINGSTON, ONT.—GRAND OPERA HOUSE (A. J. Small, lessee; W. C. Martin, manager): Lola Glaser
in Dolly Varina 14 opened the new Grand Opera
House to A. S. R. O.; excellent performance; Lola Glaser
wonderful; capital production. The Daily Farm 16.—
VICTORIA THEATRE (D. F. Manning, manager):
Dark.

CHATHAM, ONT.—GRAND OPERA HOUSE
(James F. Cairns, lessee; F. M. Brisson, manager):
Baldy Buckle (local) 6; 7; crowd house. McEwen
hygiene 10; good business. The Girl from Ger-
trude Coghlan 20, 21. Tyrodes (local) 23, 24. Ar-
You a Mason 25.

ST. THOMAS, ONT.—NEW GRAND OPERA
HOUSE (George Stacey, manager): McEwen, hygie-
ne 6-11 to good house; pleasing entertainment.
Robert R. Mantell 18.—**NEW DUNDEEN OPERA**
HOUSE: Kelly's Female Minstrels 20.

LINDSAY, ONT.—ACADEMY OF MUSIC (Fred
Burke, manager): The Flaming Arrow 14; good per-
formance; crowd house. The Girl from Gertrude
Coghlan 20, 21. The Girl from Gertrude Coghlan
20, 21. The Girl from Gertrude Coghlan 20, 21.

VICTORIA, B. C.—THEATRE (Robert Jamieson
manager): Frederick Wards in Julius Caesar Dec. 21.
full house; splendid performance. The Girl from
Macker's 23; fair business; pleasing performance.

SHERBROOK, QUE.—CLEMENT THEATRE
(F. M. Clement, manager): A Cavaller of France 11
excellent co.; fair business. Robinson Comic Oper-
co. 13 opened to big business.

GALT, ONT.—SCOTT'S OPERA HOUSE (R. Mc
Millan, manager): Robert R. Mantell in Hamlet 14 to
G. H. O.; excellent performance. The Jolly Follies co-
25-26.

OSHAWA, ONT.—OPERA HOUSE (J. W. Bab
cock, manager): Female Minstrels 8; fair house and
performance. May 14. The Flaming Arrow 15. U.
T. C. 16.

WOODSTOCK, ONT.—OPERA HOUSE (Charles
A. Fyfe, manager): Two Little Waifs 10; good busi-
ness; satisfactory performance. Robert R. Mantell 17.

GUELPH, ONT.—ROYAL OPERA HOUSE (G. H.
Manning, manager): Kelly's Female Minstrels 15; co-
show; large audience. Hartman Comed Concert 21.

(Received too late for classification.)

CONNECTICUT.

TORRINGTON—UNION THEATRE (Volkmann
Northman, managers): Quincy Adams Sawyer 22.

GEORGIA.

ATHENS—NEW OPERA HOUSE (H. J. Rowe
lessee): Leon Hartmann 9 to largest house of any
show; large audience. The Girl from Gertrude
Coghlan 14; fair performance; moderate business.

—*—*—

David Cager, leading man, W. S. Hartin
Book, St. John's, Newfoundland.


M. Hagar, 121 West 44th St., New York.
 Wm. Clarkson, 43 Wellington St., Strand, London, England.
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ATLANTIC TRANSPORT LINE.

NEW YORK-LONDON.

HAMARA	Jan. 25
NEWARK	Feb. 1
NEWARK	Feb. 1
NEWARK	Feb. 1
NEWARK	Feb. 1
NEWARK	Feb. 1

ALL MODERN STRAINERS LUXURIOUSLY FITTED
 WITH EVERY CONVENIENCE. ALL STATE ROOMS
 LOCATED AMIDST OF UTTER DECKS.

FIRST CLASS PASSENGERS CARRIED FROM NEW
 YORK TO 22. F. C. L. STATION, LONDON. FOR
 RATES, ETC., APPLY TO 1 BROADWAY.

Alice Rihar, W. A. Whitecar, Edward M. Ellis, and
 Tom Mack are favorites.—ITEM: Willette Kershaw,
 of the Barkers' co., who has not yet wholly recovered
 from her recent illness, is the guest of Rev. Mr. and
 Mrs. Fay today.

HAMILTON, ONT.—GRAND OPERA HOUSE (A. R. London, manager): Robert B. Mantell in Hamlet and Romeo and Juliet 10-12 to large and appreciative audience; productions excellent. A Trip to Buffalo 13; fair performance. The Day After Tomorrow 14; Sarah Cowell Le Moyne 15.—**STAR THEATRE (W. Boney, manager):** Dainty Fane Burlesques 13-15; satisfactory performance; fine business.

OTTAWA, ONT.—RUSSELL THEATRE (A. J. Smith, manager): F. Gorman, manager; Lola Glasser (return), in Dolly Varden 13; large audience; delightful performance. The Daily Farm 14 15. The Belle of New York 20, 21.—**GRAND OPERA HOUSE (Joseph B. Mantell, manager):** Wm. West and Song Burlesques 13-15 opened to good house. The Band 16-18.

BRANTFORD, ONT.—STRATFORD OPERA HOUSE (H. W. Tuttle, manager): Marks Brothers' co. 6-11 in An Irish Detective and Hansel Kirtz to good business; fair performance. Robert B. Mantell and his company 12; excellent production. The Day After Tomorrow 13; fair performance. The Band 14-15.

KINGSTON, ONT.—GRAND OPERA HOUSE (A. J. Smith, manager): F. Gorman, manager; Lola Glasser (return), in Dolly Varden 13; large audience; delightful performance. The Daily Farm 14 15. The Belle of New York 20, 21.—**GRAND OPERA HOUSE (Joseph B. Mantell, manager):** Wm. West and Song Burlesques 13-15 opened to good house. The Band 16-18.

WINDSOR, ONT.—GRAND OPERA HOUSE (H. W. Tuttle, manager): Marks Brothers' co. 6-11 in An Irish Detective and Hansel Kirtz to good business; fair performance. Robert B. Mantell and his company 12; excellent production. The Day After Tomorrow 13; fair performance. The Band 14-15.

WINDSOR, ONT.—GRAND OPERA HOUSE (H. W. Tuttle, manager): Marks Brothers' co. 6-11 in An Irish Detective and Hansel Kirtz to good business; fair performance. Robert B. Mantell and his company 12; excellent production. The Day After Tomorrow 13; fair performance. The Band 14-15.

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Others in the cast who filled their parts to satisfaction were — and last but not least, James Durkin as Murray Thorpe. This latter gentleman played with a fine sense of detail and of duty. —Nebraska State Journal, Lincoln, Dec. 7, 1901.
James Durkin, as Murray Thorpe, played his part excellently. —Daily Argus-Leader, Sioux Falls, S. D., Dec. 12, 1901.
A very pleasant word is due James Durkin for his satisfying performance of the unenviable Murray Thorpe. —Denver Post, Dec. 8, 1901.
Aside from Tim Murphy, the characters playing their parts especially well were James Durkin as Murray Thorpe. —Des Moines Register, Jan. 2, 1902.
The entire company is so uniformly good that separate mention is hardly necessary. In passing, however, it may be added that one of the younger members of the company, James Durkin, has all the earmarks of a coming excellent actor. He has a good stage presence and his methods indicate careful training. —Louisville Commercial, Jan. 8, 1902.
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